For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623

RURAL DIGEST
UARY

3 9042 01803363 6

ARCHITECTURAL DIGEST

E INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JANUARY 1989 $4.50



BURLINGAME
DEC 12 1988
LIBRARY ✓





Rittenhouse Square beautifully exemplifies the essence of fine cabinetmaking. Rich mahogany veneers pleasingly matched and polished; crisp carvings rising and falling beneath the woodworker's watchful eye. The results are classics in the Philadelphia-Chippendale tradition. To see these designs for dining, living room and bedroom, we invite you to visit an authorized Henredon dealer. For a Rittenhouse Square brochure send $4.00 to Henredon, Dept. A19, Morganton, NC 28655.

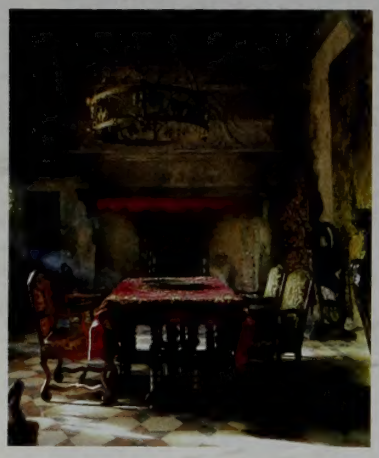
Henredon

For those who value excellence.

TABLE OF CONTENTS

January 1989

ARCHITECTURAL DIGEST



COVER: The dining hall of the Château de Cornillon. The restored 11th-century fortress set above the Loire is the country residence of antiquarian Bernard Baruch Steinitz and his family. Photography by Derry Moore. See page 72.

12 **Letters from Readers**

16 **People Are the Issue**

22 **Guest Speaker: Françoise Sagan**
The Lot

30 **The Hermès Museum**
Inspiration for the Celebrated Family Firm
By Charlotte Aillaud

36 **Catherine Deneuve**
Conversation with a Legendary Beauty
By Charlotte Aillaud

50 **Design Dialogue: Henri Samuel**
The Eminence Grise of French Design
By Charlotte Aillaud

180 **AD-at-Large**
Inside the Design World

186 **Reader's Directory**

Copyright © 1988 Architectural Digest Publishing Corp. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

SPECIAL FRENCH ISSUE

72 **Château de Cornillon**
Antiquarian Bernard Steinitz's Feudal Castle on the Loire
Text by Catherine Styles-McLeod/Photography by Derry Moore

82 **Architectural Digest Visits: Yves Montand**
Text by Charlotte Aillaud/Photography by Daniel H. Minassian

88 **On the Côte d'Azur**
Martin and Toni Sosnoff's Villa Above Nice
Interior Design by Timothy Macdonald
Text by John Gruen/Photography by Marianne Haas

94 **Acts of Culture**
Jean-Claude Brialy's Château in the Marne Valley
Interior Design by Michel van Leempoel
Text by Charlotte Aillaud/Photography by Simon Brown

100 **A Victorian Paris**
Mme Beatriz Patiño's Plaine Monceau Pied-à-Terre
Interior Design by François Catroux
Text by Charlotte Aillaud/Photography by Marina Faust

108 **The Ideal Palace**
Ferdinand Cheval's Fantasy in the Rhône Valley
Text by Yorick Blumenfeld/Photography by Michael Schuyt

114 **Historic Houses: Henri de Toulouse-Lautrec**
The Painter's Ancestral Home in Albi
Text by Susan Mary Alsop/Photography by Marianne Haas

120 **The Hôtel Ritz**
Paris' Resplendent Landmark on the Place Vendôme
Text by Charlotte Aillaud/Photography by Derry Moore

126 **Legends of Villa Cypris**
A Tribute to Love and Memory on the Côte d'Azur
Text and Photography by Daniel H. Minassian

132 **Coup de Maître in the Dordogne**
A Flourish of Classical Traditions at Eyrignac
Text by Countess du Saillant/Photography by Marianne Haas

136 **A Provençal Tale**
The House and Vineyards of Richeaume
Text and Photography by Daniel H. Minassian

142 **Gardens: A Philosophy of Fragrance**
Robert Ricci's Floral Domain in the Île-de-France
Text by Catherine Styles-McLeod/Photography by Marianne Haas

148 **Cercle de l'Union Interalliée**
The Historic Club on the Rue du Faubourg Saint-Honoré
Text by Aileen Mehle/Photography by Marianne Haas

154 **Château de La Lorie**
Marquise de Saint-Genys in the Haut-Anjou
Text by Bruce David Colen/Photography by Peter Vitale

EBEL

The Architects of Time





-1911-

Versatile, thin, elegant in stainless steel and 18 kt. gold.* Water resistant. Extremely accurate, very Swiss.
Five year international limited warranty. Intelligently priced.
Also available in all 18 kt. gold and all stainless steel.

BAILEY BANKS & BIDDLE

JEWELERS SINCE 1832

Philadelphia (215) 564-6200 • Pittsburgh • Washington, D.C.
Atlanta • Chicago • St. Louis • Tampa • St. Petersburg • Jacksonville

*Stainless steel with 18 kt. gold bezel, crown, case screws and interlinks.





ARCHITECTURAL DIGEST®
THE INTERNATIONAL MAGAZINE
OF FINE INTERIOR DESIGN

VOLUME FORTY-SIX/NUMBER ONE

Architectural Digest (ISSN 0003-8520) is published monthly by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $55.95. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340, or call 800/234-4378. Direct nonsubscription correspondence to editorial office.

INTERNATIONAL EDITIONS:
Special editions of *Architectural Digest* are published in Italy, Spain and France.

SELECTED ISSUES AND SLIPCASES:
Back issues of *Architectural Digest* and slipcases may be obtained by writing Wilshire Marketing Corp., Dept. AM19, 5900 Wilshire Blvd., Los Angeles, CA 90036, or by calling our toll-free number, 800/421-4448, Mon.–Fri. 9 A.M.–5 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through December 31, 1989): back issues, $6 each; slipcases, $8.95 ($2 shipping).

ADVERTISING OFFICES AND REPRESENTATIVES:
WEST: Betty M. Bartol (ADVERTISING DIRECTOR)
5900 Wilshire Boulevard, Los Angeles
California 90036, 213/937-4740
1 California Street, Suite 2760, San Francisco
California 94111, 415/781-1888
EAST: Bruce C. Lennox (ADVERTISING DIRECTOR)
140 East 45th Street, New York
New York 10017, 212/687-6330
MIDWEST: Robert J. Kane (ADVERTISING DIRECTOR)
500 North Michigan Avenue, Suite 2050
Chicago, Illinois 60611, 312/644-7711
Sales Motivating Associates
28250 Southfield Road, Lathrup Village
Michigan 48076, 313/569-3310
SOUTH:
G. Carbonara & Co., 1370 Center Drive, Suite 205-F, Atlanta, Georgia 30338, 404/396-1532
CANADA:
The Fenn Company, 148 King Sideroad
King, Ontario, L0G 1K0, 416/833-6200
UNITED KINGDOM:
Christopher Warburton and Associates
½ Rutland Gardens, London SW7, England
01-584-6588
AUSTRALIA:
International Media Representatives
3rd Floor, 39 East Esplanade
Manly, N.S.W. 2095, 977-3377
HONG KONG
International Media Representatives
SPA Centre
53 Lockhart Road, Wanchai

Unsolicited manuscripts, photographs and other submitted materials must be accompanied by postage and a self-addressed return envelope. However, *Architectural Digest* is not responsible for unsolicited submissions.

Second-class postage paid at Los Angeles, Calif., and additional mailing offices. POSTMASTER Send address changes to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340-0040.



large 68 page book with color pictures send $5.00 McGuire, AD1-89, 151 rmont Street at 15th, n Francisco, California 03. Ask your interior designer or architect about the seven unique McGuire Collections. See them in the nearest McGuire showroom. Atlanta, Boston, Chicago, Dallas, Denver, High Point Houston, Laguna Niguel, Los Angeles, Miami, New York, Portland, San Francisco, Seattle, Troy, Washington, D.C., Toronto, Vancouver, B.C., London, Milan, Paris, Tokyo, West Germany.



Grand hotel elegance, softly stated and internationally acclaimed.
AAA Five Diamonds and Fisher Five Stars shine for Halekulani.

Halekulani

On the Beach at Waikiki

2199 Kalia Road, Honolulu, Hawaii 96815
Call your travel agent, or toll free 800-367-2343, *or* 808-923-2311.
The Leading Hotels of the World ® PREFERRED HOTELS



ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

ART DIRECTOR: **Thomas Sullivan**
ART AND ANTIQUES EDITOR: **Don G. Erickson**
SENIOR EDITOR: **Michael Wollaeger**
ARCHITECTURE EDITOR: **Elizabeth McMillian**
ADMINISTRATIVE DIRECTOR: **Lawrence A. Kar**
SPECIAL FEATURES EDITORS:
Adèle Cygelman, Margaret Redfield
Gayle Moss Rosenberg
ASSOCIATE ART DIRECTOR: **Karen Miller**
COPY EDITOR: **Linda Goldstein**
ASSOCIATE EDITORS
Kimberly De Roever, Sue Ellen Jares
Catherine Selfridge, Kelly Vencill
PHOTOGRAPHER LIAISON: **James G. Huntingto**
ASSISTANT ART DIRECTOR: **Jeffrey M. Nemero**
EDITORIAL RESEARCHER: **Laurie E. Wertz**
RESEARCH ASSISTANT: **Phyllis P. Richardson**
SPECIAL ASSISTANT TO THE EDITOR-IN-CHIEF:
Beverly J. Perkins
ART LIAISON: **Mary McShea Smith**
ANTIQUES LIAISON: **Linda R. Shulsky**
SHOWROOMS LIAISON: **Jeffrey Simpson**
ASSISTANT EDITOR: **Catherine A. Richardson**
EDITORIAL COORDINATOR: **Danita Wright**
ART ASSISTANT: **Brett D. Hodges**
EDITORIAL ASSISTANTS:
Kurt B. Geiger, Maureen Hawkinson
Phyllis E. Haynie (NEW YORK)
Stephanie H. O'Brien
Theresa H. Ravelomanantsoa
EXECUTIVE SECRETARY TO THE EDITOR-IN-CHIEF:
Myriam Laverde
ART SECRETARY: **Laura Abowitz**
EUROPEAN EDITOR-AT-LARGE:
Charlotte Aillaud
EDITORS-AT-LARGE:
Susan Mary Alsop, Candice Bergen
Christopher Buckley
Patricia Taylor Buckley
Robin Chandler Duke, Robert Fizdale
Peter Fusco, Arthur Gold
Desmond Guinness, Peter Lauritzen
Valentine Lawford, Marguerite Littman
Iris C. Love, Roddy McDowall
Aileen Mehle, Derry Moore
John Julius Norwich
The Countess of Romanones
Michael M. Thomas, Marietta Tree
INTERNATIONAL CORRESPONDENTS:
LONDON: **Serena Barrow, Elizabeth Lamber**
PARIS: **Laurence Mouillefarine**
ROME: **Robert Emmett Bright**
Benedetta Floridi
MADRID: **José Luis Pérez**
Isabel da Silva Ramos
MUNICH/ZURICH: **Margaret A. Kelley**

GENERAL MANAGER: **Constantine J. Kazanas**
PUBLISHER: **Thomas P. Losee, Jr.**
DIRECTOR OF OPERATIONS: **Evelyn Carlson**
ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**
PRODUCTION DIRECTOR: **Larry Cooke**
ASSOCIATE CIRCULATION DIRECTOR: **Kate Bryant**
CIRCULATION MANAGER: **Carla M. Johnson**

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN/CEO: **Cleon T. Knapp**

SENIOR VICE-PRESIDENTS:
Robert U. Brown (CORPORATE MARKETING)
Karl H. Loring (CHIEF FINANCIAL OFFICER)
William J. N. Porter (PRODUCT SALES)
Paige Rense (EDITORIAL)

Betsy Wood Knapp (CORPORATE SECRETARY)

VICE-PRESIDENTS:
James Anderson (CONTROLLER)
Michael Arent (INFORMATION SYSTEMS)
Paul H. Hayase (GENERAL COUNSEL)
Anthony P. Iacono (MANUFACTURING)
Richard E. West (CORPORATE SERVICES)

Simply stated. A piece to be proud of.



HARDEN

The Queen Anne, Full Bonnet Highboy. Crafted in cherry by the hands of Harden. Send $3 for Bedroom Catalog or $12 for Complete Portfolio to Harden Furniture, McConnellsville, N.Y. 13401. *Harden* ™

e among interior designers and architects. Showrooms in Chicago, Dallas, High Point, McConnellsville, Miami, New York City, San Francisco, Seattle, Washington, D.C.



Fire t

Some people seem to wonder how a luxury car can be a luxury car and still be exciting to drive. At Porsche, we've always wondered how a luxury car can be a luxury car and *not* be exciting to drive.

After all, isn't the ability to provide exciting performance one of the greatest automotive luxuries of all?

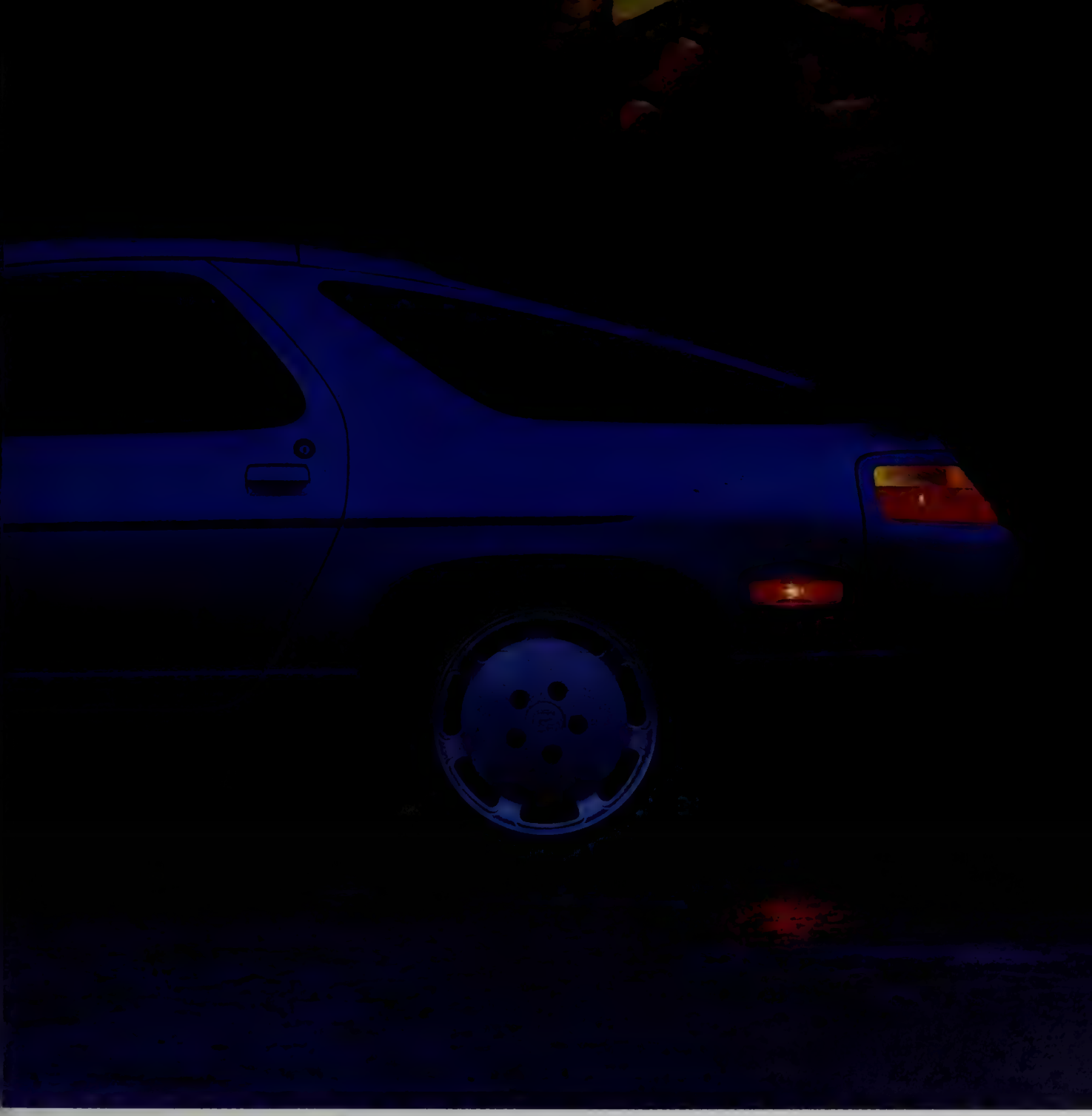
That was what we set out to prove in 1978 with the highly acclaimed Porsche 928.

Now, eleven years later, the continually refined Porsche 928 S4 combines more rich luxury and raw ing excitement than ever before.

Inside, a library-quiet interior redolent of fine le surrounds the driver in an environment of unsurp comfort and ergonomic efficiency.

Outside, a drag coefficient of .34 reflects the la improvements to one of this century's most stun

© 1988 Porsche Cars North America, Inc. Performance figures are for comparison only. Porsche does not recommend exceeding any speed limits.



auffeur.

gendary automobile designs.
ler the hood, a powerful 316 hp engine and drive
offer not only the stability of perfect 50-50 weight
:e, but a top speed of 165 mph—making it one
three fastest and most nimble production cars
world.
1 beneath this state-of-the-art power plant, state-
art ABS brakes are able to stop the Porsche 928 S4
from 60 mph in a remarkable 154 feet.

So before you let anyone convince you that the acquisition of luxury must mean an accompanying sacrifice of performance, visit your nearest authorized Porsche dealer and see the 928 S4.

The luxury car designed not just to be admired, but to be driven.

PORSCHE®

Inspired Tradition

From Cartier. For women, the Panther™ in 18kt. gold, the Panther with mother-of-pearl sunburst dial, the Tortue and the Baignoire timepieces, both in 18kt. gold with diamonds.



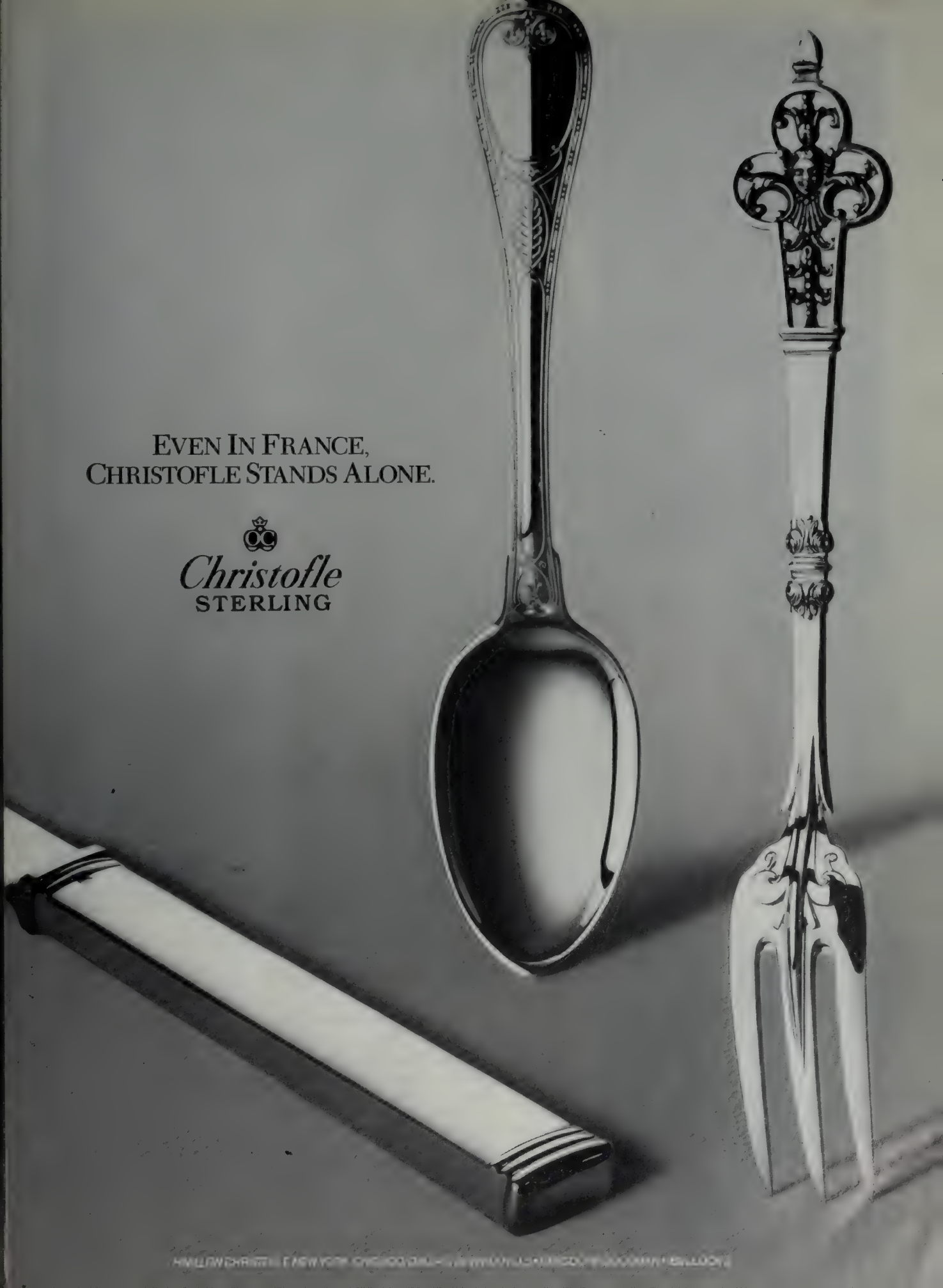
Cartier

SHREVE & CO.

MORE THAN A TRADITION SINCE 1852
SAN FRANCISCO

J.N. HUDSON, Minneapolis, St. Paul—CHARLES W. WARREN, Detroit—JESSOPS, San Diego
C.D. PEACOCK, Chicago—J.E. CALDWELL CO., Philadelphia, Washington, D.C.

MEMBERS OF THE HENRY BIRKS AND SONS COMPANY OF FINE JEWELERS

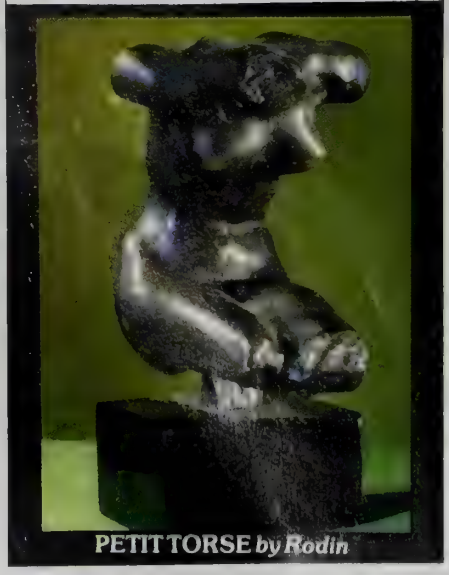

EVEN IN FRANCE,
CHRISTOFLE STANDS ALONE.
Christofle
STERLING



Imagine owning a Rodin from his own mold. You may. These two fine quality bronze statues have been individually handcrafted from works that came from Rodin's molds, from his own hand. JEAN d'AIRE is the heroic figure selected, after many experiments, as the model for that tragic character in The Burghers of Calais, a sublime masterpiece (18½" without base . . . $510 ppd). THE LITTLE TORSO (5½" on marble base . . . $152 ppd), one of his last works, displays his enduring fascination with the human body. Pay by Check, VISA, MC. Unconditional guarantee. **Color catalogue of 286 items $6.**

ELEGANZA LTD *Importers of Fine Statuary*

Magnolia Village • 3217 W. Smith #15
Seattle, WA 98199 • 206/283-0609



LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I am bowled over by the September 1988 issue of *Architectural Digest*. The variety of articles is mind-boggling—those on Eleanor Lambert, Staley-Wise and Martin Kamer seem like especially inspired touches. The issue succeeds where all contemporary fashion magazines currently fail: by making fashion fascinating.

Caroline Rennolds Milbank
New York, New York

I am enjoying the September 1988 issue, "Fashion Designers' Residences"—each one is fascinating. This is an issue that I will read several times. The cover is wonderful!

Loyd Ray Taylor, ASID
Dallas, Texas

The September issue is a triumph, and the cover alone makes it a collector's item. One of my favorite homes was Jean Muir's, but that suit . . . I don't know about the "Great Barrier Reef," but I do know that Popeye's Olive Oyl would have adored it.

Anthony P. Browne
Washington, D.C.

From cover to cover your September 1988 issue blew me away. Thank you and kudos to your staff.

Gil Wisdom
Carmel, California

I trust your September edition was an unfortunate aberration. I subscribe to your magazine for one reason only: to experience visually the world's most beautiful homes. Why you felt compelled to stoop to the gimmick of clothing design is beyond me.

Dorothy Miller
Monticello, Florida

What a waste! I can't believe that you did this to us! The September *Architectural Digest*. Please! No more!

Coral E. Haga
Kentwood, Michigan

The September 1988 issue is the best teaching issue I have ever known in all my years of using your magazine. Every story and every page captures so much of the designers' individuality. It will be on reserve for my students as long as I have a career in exposing them to the best. I cannot thank you enough.

Professor Gary Trentham
Auburn University, Alabama

As a fashion writer, I can't begin to tell you how exciting I found the September issue featuring fashion designers' residences. I was especially thrilled to read about Eleanor Lambert. This lovely lady has been an inspiration to many, many fashion writers, and she happens to be a wonderful hostess as well.

Mary Lawlor
Boston, Massachusetts

The "Style of Pauline Trigère" article revived pleasant memories of my student years in the early fifties at the Art Institute of Pittsburgh, Pennsylvania. A graduate, Pauline Trigère was our star example of a successful fashion designer. Thank you for sharing her New York residence.

John W. Fry
Denver, Pennsylvania

How strange that a magazine of your purported cultural knowledge should use as its cover Baron de Meyer's photograph of one of America's first ladies of the theater and leave her unidentified! We suspect that you did not recognize the fascinating Ina Claire (1893–1985)—one of the great comediennes of Broadway.

Henry R. Davis
Dallas, Texas

Your September 1988 issue is nothing less than inspired!

Elizabeth M. Benner
Neshantic Station, New Jersey



The difficult it does automatically. The impossible takes a few more seconds.

With the Nikon N8008, things that routinely used to drive photographers up the wall are now matters of mere routine.

Difficult lighting situations, for example.

Nikon's five-segment Matrix Metering can solve problems like severe backlight, harsh contrast and deep shadows, all automatically.

To get a perfectly exposed picture, all you have to do is push the shutter button.

On the other hand, some things aren't that easy. Take something like synchronized, cybernetic, rear-curtain fill-flash (what it took to produce the picture above). To accomplish that, you actually have to do something: like push an extra button or two.

The point is, highly creative pictures that used to be difficult to impossible for anyone less than a professional photographer are now within your grasp.

Nikon Advanced Systems Dealer

So look for this symbol, and let a Nikon Advanced Systems Dealer put something else in your grasp. The slightly miraculous N8008.

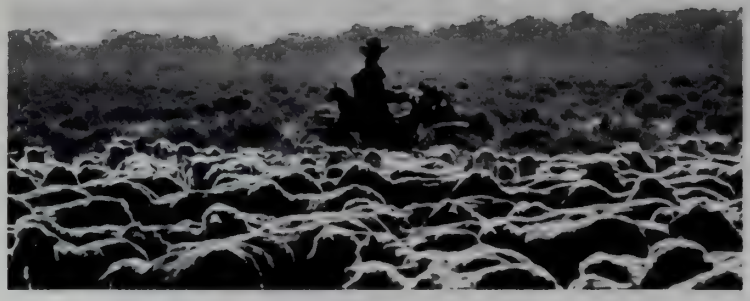
Nikon
We take the world's greatest pictures.®



The Nikon N8008 and SB-24 Speedlight.

One year membership in the Nikon USA Club is free with every SLR purchase when you submit the Nikon USA Club application. For further information on these products, write: Nikon Consumer Relations Dept. N20, 19601 Hamilton Ave., Torrance, CA 90502-1309. © Nikon Inc 1988.

...on a New South Wales sheepwalk, jackeroo Jim Capell and his trusty Kelpie muster the sheep that supply the wool for the Shetland Sweaters of Lands' End.



The Kelpie is a short-haired dog with pointed ears, with a gift for herding sheep, and a lively, almost fiendish interest in doing so.

All of which makes him, along with the motorbike, invaluable in helping his "jackeroo" (cowboy) Jim tend the gigantic flocks that tread the sheepwalks of Australia. Sheepwalks such as this 330,000-acre set of properties owned by F.S. Falkiner and Sons Proprietary, Ltd., which serves up its rich grasses to an average grazing population of 110,000 sheep.



This is our kind of wool.

The wool of these Merino sheep, descendants of the original Spanish flocks, has the special softness and crimp that makes it ideal for spinning the lightweight, yet soft and warm yarn, that makes our Lands' End Shetlands such quality sweaters.

Once we buy the wool at the fortnightly sales in such centers as Melbourne, Australia, we have it shipped to the British Isles to take full advantage of the spinners and knitters in the U.K. who, for generations, have made Shetland sweaters they believe have a special "sparkle." (After all, if you go to Yorkshire for Yorkshire pudding, why would we fol-







low our less discerning competitors to the Orient for Shetland sweaters?)

And this is your kind of price.

This year, exchange rates could be described as outrageous, but despite them, Lands' End is offering our soft, fluffy, British-made Shetlands at just $28.50. Nothing short of remarkable, considering that we're talking fully-fashioned construction, and top-dyed colors. Eight "sparkling" colors, in fact, ranging from Lapis to Black in heather-soft tones, in a full assortment of regular sizes for men and women, and our long size for men (2 inches longer in the body, 1½ longer in the sleeves).

The $28.50 price tag also reflects our function as direct merchants. No middlemen. No heavy mark-ups to permit later "sales." Just us, our U.K. suppliers, and you are involved.

Our phone number and guarantee.

Ours is a well-answered 800 phone number—1-800-356-4444—in personal service 24 hours a day. And our guarantee is unrivaled anywhere. It's GUARANTEED. PERIOD.® We can hardly be more unconditional than that—and it covers everything we make and offer from Shetlands to shoes to sirts, and line after line of soft luggage and accessories.

There's one thing more. When we say we go to the four corners of the earth to bring you quality items at reasonable prices, we really mean it. In this case, we couldn't bring you the Shetlands you deserve without an itinerary that reads "U.S. to Australia to the U.K. to the U.S." We don't believe in shortcuts!

LANDS' END®
DIRECT MERCHANTS

© 1989, Lands' End, Inc.

Please send free catalog.
Lands' End, Inc. Dept. I-02
Dodgeville, WI 53595

Name

Address

City

State Zip

Or call Toll-free:
1-800-356-4444

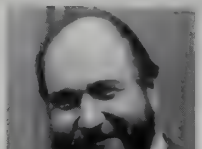


PEOPLE ARE THE ISSUE


JIM McHUGH

All of us, the entire staff of Architectural Digest, wish you a happy New Year, and we also thank you for coming along with us this past year as we visited a selection of the most interesting private homes and the equally interesting people who created them. The January 1989 issue is our first devoted entirely to France. We are especially proud of this issue, and of the extraordinary contributions of our Paris-based editor, Charlotte Aillaud, who worked so diligently to make it everything we imagined it would be. Merci, *Charlotte. And to you,* merci *for another year of the unwavering loyalty that is, truly, our inspiration.*

Paige Rense *Editor-in-Chief*


Bernard Steinitz

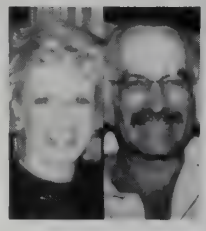
Château de Cornillon

"The more I learn, the more I want to learn," says Bernard Baruch Steinitz. "There is such a thing as instinct, but you must cultivate it like a musical ear. I have seen good clients become great connoisseurs." Steinitz himself became interested in antiques as a boy, when his father, a collector, would take him along to auctions; today he is counted among France's top antiquarians, with a prestigious clientele and a number of impressive museum donations behind him. With his wife, Simone, Steinitz lives what he calls "a voyage of discovery. What pleases one pleases the other." Together they work in his Paris gallery, a suite of rooms in a restored Louis XV *hôtel particulier* on the rue Drouot, while their oldest son, David, looks after the gallery in New York's Place des Antiquaires. "It isn't money that makes taste," proclaims Steinitz. "It's knowledge that brings perception—it demands an inner effort. You can't put beauty on a computer; beauty is an act of love." *See page 72.*


DANIEL M. MINASSIAN
Yves Montand

Architectural Digest Visits: Yves Montand

When Yves Montand first dreamed of becoming an actor, "it was different than today," he says. "With so many movies, so much television and video, film stars are not surrounded by the mystique they enjoyed in the days of Clark Gable and Gary Cooper." His new film, *Three Seats for the Twenty-sixth,* directed by Jacques Demy, is partly an homage to that era of the American musical comedy and partly autobiographical. "It shows me as a young man in Marseilles dreaming about going on stage. It's a salute to Fred Astaire, but there's also some *Singin' in the Rain* in it." And after that, Montand plans to return to his country house in Normandy to recharge his batteries before starting his own autobiography, which he says he will write himself. *See page 82.*


Toni Sosnoff
Martin Sosnoff

On the Côte d'Azur

"My idea was to turn it into a place that looks as though someone were living in it during the twenties or thirties," says interior designer Timothy Macdonald of Martin and Toni Sosnoff's villa in the hills of Nice. In order to create the atmosphere of a period *hôtel particulier* on the Côte d'Azur, Macdonald had all the upholstered pieces custom-made. But what's unusual about them, he explains, is that "all the fabric is sailcloth, a simple cotton duck that's repeated everywhere in the house." "When we arrive, every anxiety just falls away," says Martin Sosnoff. A New York investment adviser and author of books on the subject, he is also a collector of contemporary works by such artists as César, Arman, Jean-Claude Farhi and Pol Bury. Recently he has begun curating an exhibition to be called


PALMERINO
Timothy Macdonald

continued on page 20

Introducing La Belle France and Great Britain in High Style.



Spend a week discovering the glories of London and the excitement of Paris. Air France European Treasures vacation is the stylish way to enjoy these two jewels of Europe. The package includes the celebrated service of Air France throughout; deluxe accommodations at Paris' Hotel Warwick and London's Churchill Hotel; discounts on shopping and entertainment; and more. For details, call your travel specialist or 1-800-AF-PARIS. Air France is a partner in Mileage Plus and OnePass.

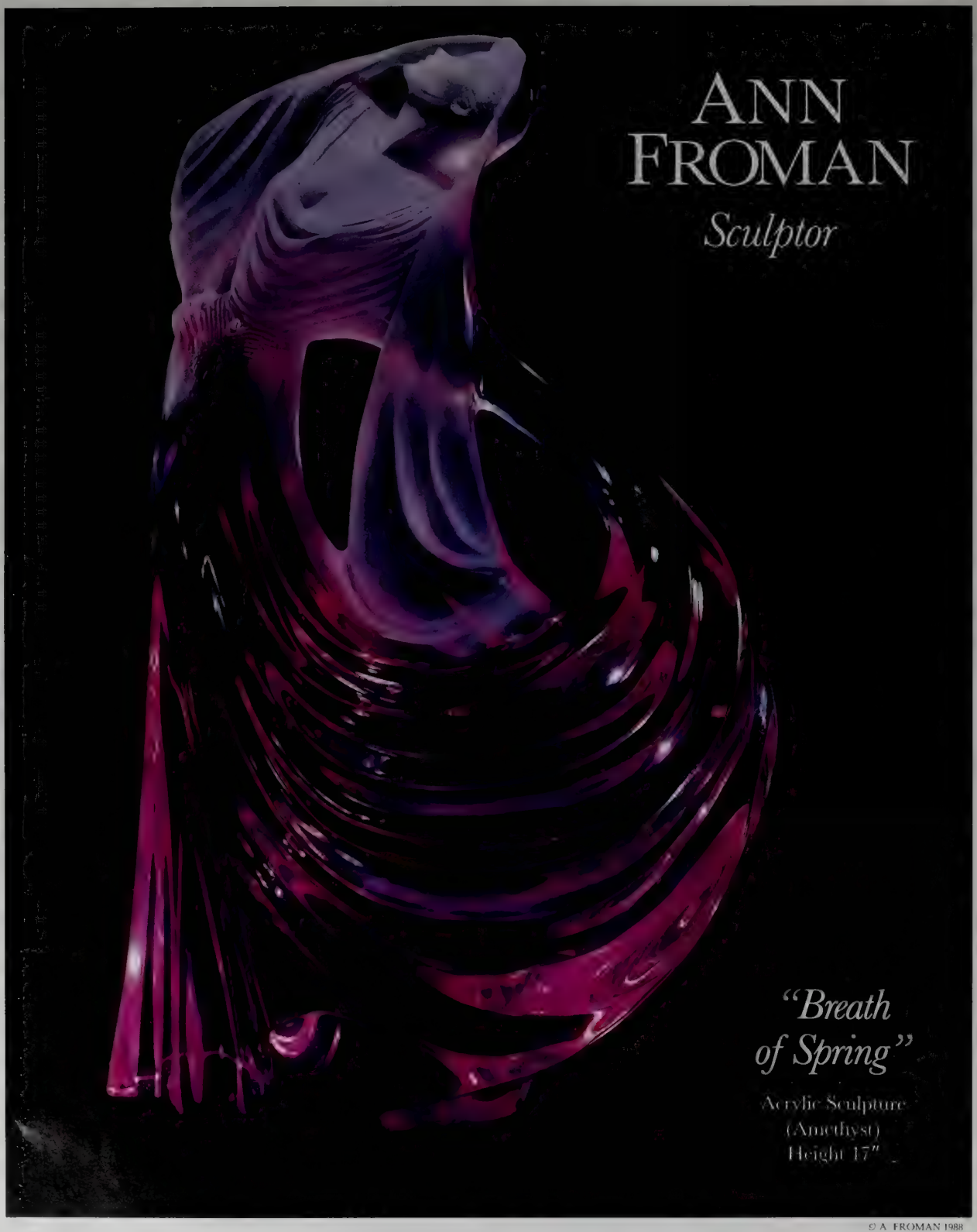
Air France European Treasures:
*A Tale Of Two Cities, from $1099.**



THE FINE ART OF FLYING

AIR FRANCE

*Based on lowest applicable airfare. Subject to availability. Departures from 11/4/88 to 3/26/89. Add $3 U.S. Departure Tax and $10 Federal Inspection Fee. $70 surcharge for departures from 12/9 to 12/24/88 and 3/17 to 3/26/89. Prices per person based on double occupancy. Hotel taxes and service charges included. Advance purchase required. Cancellation penalties may apply.



Ann Froman, one of the world's most ingenious artists, has now created the first sculptured acrylic in color. Internationally renowned for her work in bronze, Ann Froman has successfully bridged the gap between unique museum masterpieces and beautiful, timeless works to adorn the home.

FROMAN STUDIOS

Stanfordville, NY 12581
(914) 868-1992



Design: Sylvia Schulman, Interior Design Ltd.

THE BOUCLÉ COLLECTION

ALL DESIGNS IN STOCK

Carpet: Brigade-French Blue

Exclusive to the Trade,
Color Catalog $15.

ldg., 979 Third Ave., NYC, NY 10022/Atlanta/Boston/Chicago/Dallas/Dania/Denver/Houston/Laguna Niguel/Los Angeles/Philadelphia/San Francisco/Seattle/Troy/Washington, D.C.

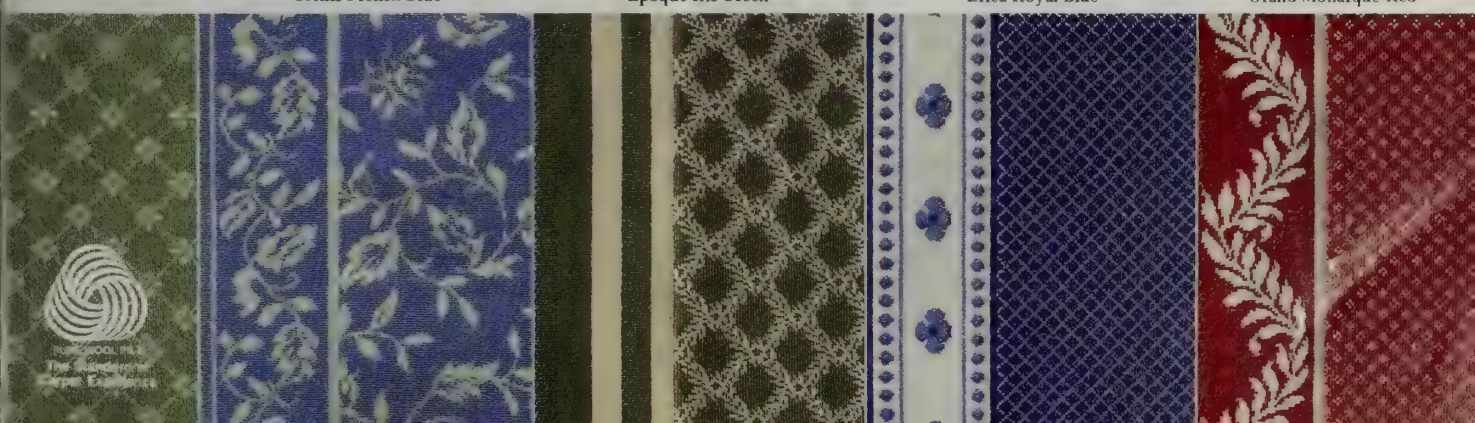
Fleur-7601 Green

Trellis-French Blue

Epoque Iris-Green

Erica-Royal Blue

Grand Monarque-Red



continued from page 16

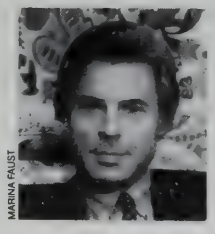
Artists of the South of France, which will open this summer at the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut. *See page 88.*


SIMON BROWN

Jean-Claude Brialy

Acts of Culture

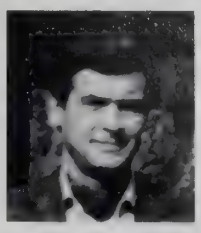
"I took my last real vacation in 1971," says French actor Jean-Claude Brialy. Eric Rohmer's film *Claire's Knee* had won the National Society of Film Critics' award, and Columbia Pictures invited Brialy to spend a week in New York. "The trip included two seats to a musical comedy every night," he recalls. "After the show we'd end up with theater friends at Sardi's. Liza Minnelli was like a younger sister to me." A broad smile lights up Brialy's face at the memory of that week. "I need frivolity," he says. "These days I'm very involved with theater festivals at Ramatuelle, in the south of France, and Anjou." The latter is a region Brialy knows well, because his grandparents owned a house near Angers that he'd always admired. But when he looked into purchasing it, he found that the village postman had already bought it. "One night I phoned my grandfather's old notary and became the owner of a Renaissance-fronted building I'd noticed when I was passing by," he says, laughing. "As with my house in the Marne River valley, I didn't go inside until after I'd bought it." *See page 94.*


MARINA FAUST

François Catroux

A Victorian Paris

Beatriz Patiño's youthful smile and sparkling eyes would have delighted a portrait painter of the eighteenth century. It's easy to imagine her sitting for Jean-Marc Nattier, a rose tucked into the corsage of a percale dress. Yet she definitely belongs to her own time. Inquisitive by disposition, she speaks four languages, and her friendships span oceans and continents. Mme Patiño leads a lively, cosmopolitan existence. "I'm on the move a lot between Paris, New York and Portugal," she says. When she is in Paris, she stays at her pied-à-terre designed by François Catroux. "We had an outstanding good time planning the décor," says the designer. Adds Mme Patiño, "I'm so unused to Victorian motifs that I'm slightly amazed it suits me so well." *See page 100.*


Patrick Sermadiras

Coup de Maître in the Dordogne

The manor house and gardens of Eyrignac, set in the heart of the Dordogne, exude a classical, tranquil air. In old French, the name Eyrignac means "place of flowing water" because of the nine *sources*, or natural springs, scattered over the property. Laid out by Gabriel de Costes de La Calprenède in the eighteenth century, the gardens later fell into disrepair. Eyrignac's owner and La Calprenède's descendant, Gilles Sermadiras, explains that in the nineteenth century, "gardens turned 'bourgeois.' They contained a bit of everything, including whatever exotic plants were in fashion such as enormous bamboo and even palm trees." With his son Patrick and a gardener, Sermadiras redesigned the gardens in the spirit of the seventeenth and eighteenth centuries. A recent addition is a circular open-air theater, with "walls" made of hornbeam pierced with openings that look onto the surrounding fields and valleys. "I wanted to please myself," says Gilles Sermadiras. "I have such a thirst for order, profound quiet and beauty as antidotes for the life I lead in Paris." *See page 132.*


DANIEL H. MINASSIAN

Henning Hoesch

A Provençal Tale

"As a lover of history and of nature," says wine maker Henning Hoesch, "I believe that the great discovery of recent generations is ecology." From Domaine Richeaume, his vineyards in the south of France, Hoesch produces what he calls a "biological wine," made without the use of pesticides and with only organic fertilizers. In keeping with the region's traditions, the wines have been called true *vins de garde*, filled with robust flavors and fruit. Henning Hoesch's stone house also reflects the Provencal tradition—strong, rugged, spare, a bold yet subtle fusion of old and new carried out with strict respect for the land and its history. A historian, philosopher, art collector and accomplished cellist, Hoesch, with the help of architects Odette Ducarre and François Tchepitchian, has created what he describes as his "cosmos." *See page 136.*


PETER VITALE

Marquise de Saint-Genys

Château de La Lorie

Preserving and maintaining an estate can be a perpetual struggle, considering what the ravages of time—three hundred and fifty years in this case—can do to the sturdiest of structures. Although Château de La Lorie survived the French Revolution and a half-dozen other wars, its constant battle with the elements is, at best, a standoff. To keep the sprawling building waterproof is enough to occupy a full-time workman year round. Nonetheless, the marquise de Saint-Genys carries on the preservation of her family estate and shares it with the public from July 1 to September 15. While she spends winters at her maisonette in Paris, she considers La Lorie her principal residence. She can be found there in the summer and on frequent weekends in the spring and fall. Thinking of those days, she says, "Everyone rhapsodizes about April in Paris, but when the sun shines here, I long for La Lorie." *See page 154.* □



How do you make the most of a $50 million business?

If you've been successful at building your own business, you deserve bankers who understand your entrepreneurial spirit – bankers who can help you maximize the rewards of the business you've created.

Which is exactly what J.P. Morgan offers you. We're not just passive caretakers of wealth. We can be your active partners in managing your company's financial affairs.

We pay attention. We listen hard. And we build close and enduring financial relationships that allow our clients to focus on what they want to accomplish.

At Morgan, we adapt our skills and services to meet your specific needs. We can manage your investments or arrange a private placement; provide a bank loan that complements your financial strategy or handle trust and estate matters for your partners and family; help you expand your business or, if you so decide, help advise you on the complex questions arising from a possible sale.

Whatever your requirements, we have the experience and sophistication to help you handle them quickly and effectively.

And our private bankers have access to all the resources of Morgan's global organization to use on your behalf – the same analysts, traders, financial strategists, technology, and underlying capital strength that serve the world's largest corporations.

If you'd like a more active approach to private banking for substantial private enterprises, we invite you to meet with us. Call Gerald J. Ronayne, Vice President, Morgan Guaranty Trust Company. (212) 826-9339.

Private Banking at Morgan

JPMorgan

© 1988 J.P. Morgan & Co. Incorporated, parent of Morgan Guaranty Trust Company (Member FDIC) and other J.P. Morgan subsidiaries

The Lot



MARINA FAUST

Author Françoise Sagan (above, in her Paris apartment) spent much of her youth in the Lot, a remote department in the southwest of France. Her recent books include *Un Sang d'Aquarelle* and *Dear Sarah Bernhardt*. BELOW: Rugged stone cliffs line the banks of the Lot River at Bouziès. "The Lot boasts some of the most beautiful scenery in France," notes Sagan.

I WAS BORN in the far-off department of the Lot, in the same bedroom and the same sturdy bed as my brother, my sister, my mother and her brothers, my grandmother (an only child) and perhaps even my great-grandmother. The Lot is a remote place, but I did not fly from it at the age of twenty—"like a gyrfalcon from its native charnel house" (to paraphrase the French poet José María de Heredia) and like many of my colleagues —to discover and defy the capital, à la Balzac: "Paris, to the two of us!"

Since my parents live in Paris, I discovered it when I was just three months old, and for me the Lot is a blessed spot to spend vacations, not the scene of an ardent, fanciful and ambitious adolescence. Thus I can contemplate it with a serene if no perfectly impartial eye.

To tell the truth, before I began t write this, I worried about one or tw things, including whether to becom a worthier stand-in for the Lot touris office, until now so delightfully inef fective. (Everybody knows, of course that to discourage foreign invasion all any guide has to do is append t every lyrical description a casual ref erence to the presence of perpetually famished mosquitoes.) But what righ has anyone to deprive others of s lovely a region?

For the Lot boasts some of the most beautiful scenery in France Imagine a cavalcade of low, gray— pearly gray—mountains, the Causses boulder-strewn limestone plateaus



AGENCE TCP ROSINE MAZIN

continued on page 26


bloomingdale's
COCO
PARFUM
CHANEL
PARIS
NEW YORK
COCO
PARFUM
CHANEL
COCO
MYSTERIOUS. PROVOCATIVE. SENSUOUS.

© 1988 CHANEL, INC. CHANEL®, ®

CHA

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, CHICAGO,



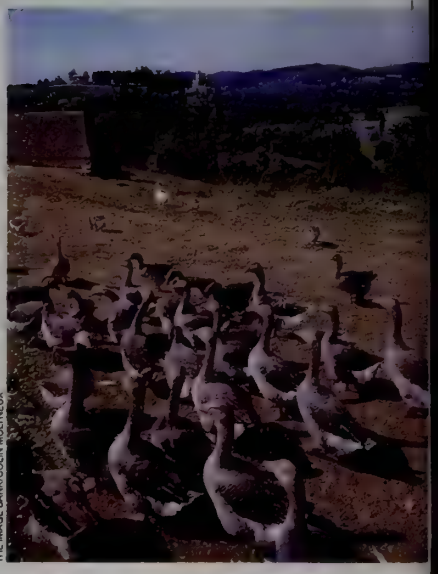
NEL

DALLAS, PALM BEACH, HONOLULU, SAN FRANCISCO

The Lot
continued from page 22



BLACK STAR/NEDRA MEETWATER



THE IMAGE BANK/COLIN MOLYNEUX

ABOVE: A Gothic church dominates the small village of St.-Cirq-Lapopie, famous for the views from its wooded cliffs overlooking the Lot River and the valley of the Lot. "The Lot is a poor land: not a trace of industry, only tobacco and corn in the valley," says Sagan. RIGHT: Farmers also raise sheep and geese in the valley. "Aside from foie gras, there's nothing to buy."

along whose heights you can gaze as far as your eye can see, mile after identical mile, without lighting on a single house other than, at most, a shepherd's stone hut. Imagine driving twenty leagues without encountering another soul or car. And then imagine in the midst of these barren hills the sinuous uncoiling of a bright green valley. Along it meanders a dark green river, the Lot, winding among tapering poplars set in brown or yellow soil.

The river is bordered by a road that runs through quaint villages (devoid of parking lots and billboards) and among unfenced fields. For the Lot is a poor land: not a trace of industry, only tobacco and corn in the valley, and sheep on the Causses. This explains, moreover, the amiable character of the inhabitants—inquisitive but never pushy, tolerant but never showy—worlds different from the often tiresome and predatory populations of the Midi and the Côte d'Azur. The Lot welcomes tourists; it would never dream of fleecing them.

The Lot is one of the least modernized regions in France because of the economic conditions cited above, and because what's called "progress" came to the Lot very late. When I was a child, for instance, there were only wood fires to heat the house (and winter temperatures drop to zero). The housekeeper pumped water from a well opposite the house for washstands and hip baths. But in the country summers, you went out onto the front steps with a basin to wash. Instead of shouting, "Don't come in!" you'd cry, "Don't come out!" and splash around in cold water against a gray, totally empty horizon.

In the Lot I've watched the grapes gathered by hand, and I've seen them crushed in a wooden wine press in front of my grandmother's house. I've watched harvesters wielding scythes and tying up sheaves. And twenty years ago I spent an entire winter there with a friend, writing with my back to the kitchen fire and my feet wrapped in a blanket.

What with the past, the present and, I hope, the future, I could go on forever about the Lot and its medieval villages, about its ravishing stone houses with their slate roofs, about the gray-blue light that bathes it all, about its icy rivers and verdant oases. I could go on forever about the purity of the French spoken here, the elegant language of the inhabitants. But I'd rather proceed straight to the characteristics that as far as I'm concerned are virtues, though others might call them drawbacks:

Very few planes fly to the Lot, and they're very small; the airports are hard to get to.

The train from Paris to Cahors, the departmental capital, takes close to six hours, and the rolling ride would daunt the most courageous of sailors.

If you go by car, only a third of the distance from Paris is highway.

There are very few hotels, none of which provides swimming pools, tennis courts or nightclubs.

Television sets receive only half of France's six television channels.

Money is useless. Nothing costs much, but aside from foie gras there's nothing to buy. There are no antiques, no gadgets. On the other hand, if you happen to be passing through, people will offer you apples, grapes, peaches, pears, eggs, simply for the pleasure of giving.

The very rare people I've taken to the Lot, whether they've stayed or come back, retain an unforgettable nostalgia for it.

That's what I have to say about the Lot. I very much hope I haven't sounded too enthusiastic. Nor—above all—too persuasive.□

Reatta. People will notice.



Choose the new Reatta and you'll not only command the road ahead, but the attention of all those you pass along your route.

The distinctive Reatta combines the exhilaration of a sports car with the luxury of a Buick.

Crafted in limited numbers to exacting quality standards, its long list of premium features includes: ■ 165-horsepower 3800 V-6 ■ 4-wheel anti-lock disc braking system ■ 4-wheel independent suspension ■ 6-way power seats ■ Hand-buffed finish.

Drive a new Reatta. You won't go unnoticed.

The Great American Road belongs to

BUICK

GM

©1988 GM Corp. All rights reserved.

The power of crystal

Crystal embodies infinite creative potential. It comes to life in countless forms. As a chandelier or a table setting, as jewelry or an accessory. Crystal is fashion and decoration. A gift of beauty and light.

In 1895, realizing the promise that crystal held, Daniel Swarovski turned it into a thriving industry, right in the heart of Europe. Today, over 7000 people active in 15 production centers and 42 sales subsidiaries make Daniel Swarovski Corporation the world leader in machine-cut crystal.

Drawing on vast design resources and innovative technologies, it has magically invigorated crystal's fascination. Today crystal lives. And as never before it exerts its power to conquer.



DANIEL SWAROVSKI CORPORATION

SWAROVSKI AMERICA LIMITED
CRANSTON/RHODE ISLAND
TEL. 800-556-6[illegible]

SHOWROOMS
NEW YORK TEL. 212-213-[illegible]
LOS ANGELES TEL. 213-7[illegible]



Creative Business - Photo: Jean Larivière

THE HERMES MUSEUM

Inspiration for the Celebrated Family Firm

By Charlotte Aillaud

"MUSEUMS CAN BE amusing," says Jean-Louis Dumas-Hermès, president of the celebrated Paris firm Hermès. Smiling, he continues: "And the Hermès Museum is like no other. It is housed in what used to be the office of my grandfather, Emile-Maurice Hermès, an artist who was also an astute businessman.

"He bought the company's present



PHOTOGRAPHY DERRY MOORE

quarters on the rue du Faubourg Saint-Honoré in 1923. Parisians were enchanted by its show windows, which were distinguished by inventive and lavish displays, original arrangements that mingled objects from the museum collection with the store's early best-sellers."

For some years Emile Hermès had already been giving the venerable firm's output of riding equipment and leather goods a new twist, the result of his extensive travel and attention to the changing times.

At twenty-seven, swathed in a superb fur-trimmed cloak that he'd dipped into his savings to buy, he embarked on an adventurous journey through Central Europe and Russia. He returned as official supplier of harnesses and saddles to the czarist



The Hermès Museum, located above the firm's flagship store in Paris, pays tribute to the Hermès tradition of excellence in craftsmanship and materials. ABOVE LEFT: Current president Jean-Louis Dumas-Hermès sits in his grandfather's office, now the museum, surrounded by an Empire traveling case and photographs of his predecessors in the 150-year-old firm. BELOW: Cousin and associate Jérôme Guerrand-Hermès stands near an 18th-century phaeton. ABOVE: A pheasant-feather hunting umbrella shields an equine tricycle that once belonged to the son of Napoleon III.



court. But it was after his return from a wartime visit to Canada, where he'd gone on an official mission to buy military equipment, that he began to exploit an important new find. He'd noticed that the cloth top of his Cadillac was fastened magically with the aid of a zipper. The easy way it worked delighted him, and with his keen sense for luxurious innovation, he incorporated it into handbags and suitcases. He introduced it into clothing too, including a zipper in Her-

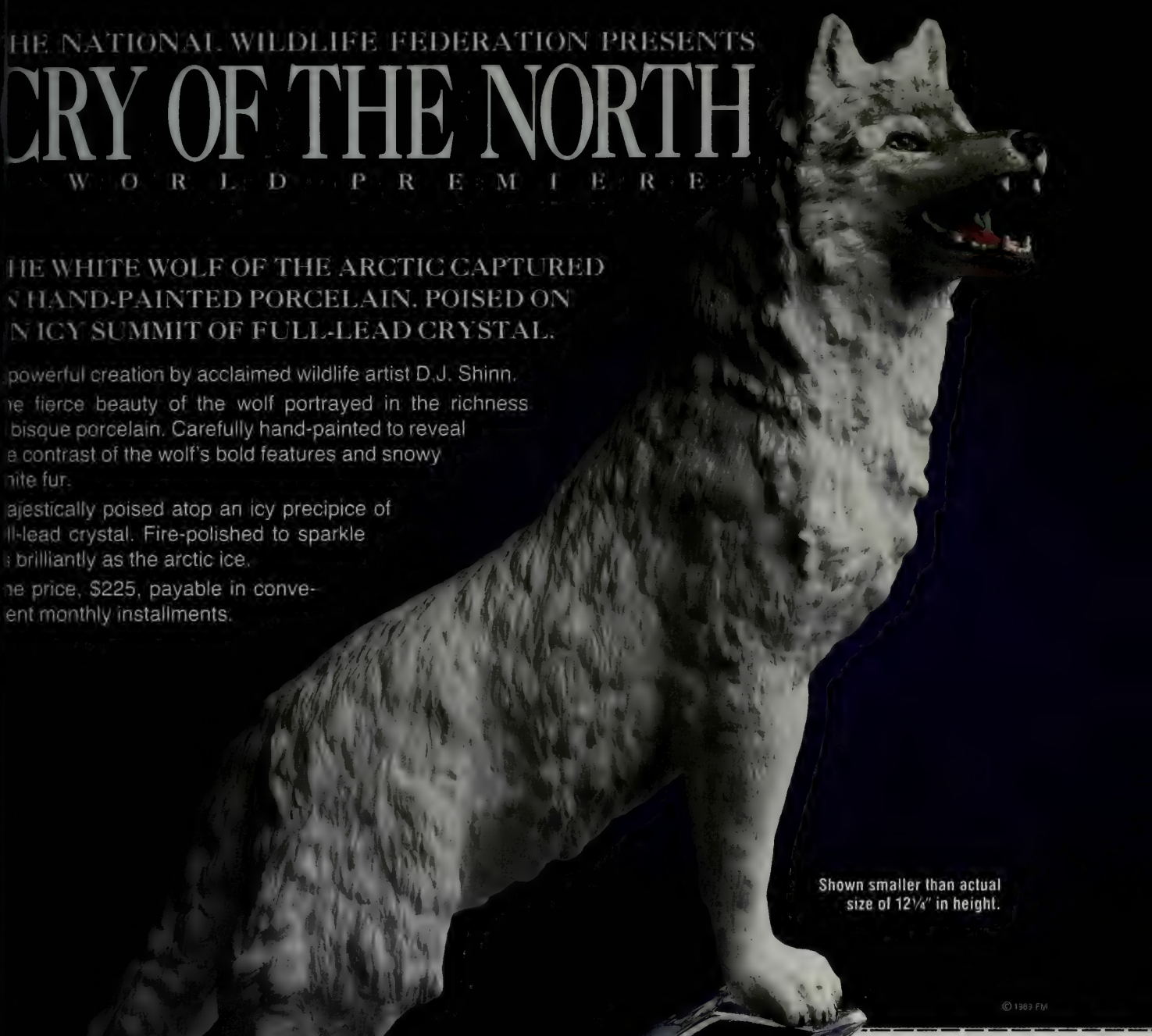
continued on page 32D



TIMELESS...TAITTINGER. LEGACY OF THE COMTES DE CHAMPAGNE.

TIMELESS...TAITTINGER. LEGACY OF THE COMTES DE CHAMPAGNE.


saporiti italia
MILANO
VIA MONTENAPOLEONE 27
TEL. 02 / 709 169 - 783 574
U.S. AGENT
CAMPANIELLO IMPORTS LTD.
NEW YORK
225, EAST 57 STREET - PHONE 212 / 371 3740
CONTRACT DIVISION
150 30-20 THOMSON AVENUE
L.I.C. PHONE 212 / 371 3705-3704
TELEX 668243 CAMIMPORT
MIAMI - FLORIDA
180 NORTH EAST 39 STREET
PHONE 305/576 9484
TELEX 6811531
CONTRACT DIVISION:
180 NORTH EAST 39 STREET
PHONE 305/576.9484
TELEX 6811531
LOS ANGELES - CALIFORNIA
8687 MELROSE AVENUE
PHONE 213/854-0990
TELEX 6837196
DALLAS - TEXAS
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY
PHONE 214/741-5303
TELEX 6829176
WASHINGTON, D.C.
REPRESENTATIVE SHOW-ROOM
REMARK AMERICA, INC.
THE DESIGN CENTER
300 D STREET S.W. SUITE 914
PHONE 202 / 488 4695
ATLANTA - GEORGIA
EDELSON ASSOCIATES
240 PEACHTREE, SUITE 506
PHONE 404-584-5738
DuPont Dacron® Fiberfill Cushioning
DESK MODEL GLADE
design : arch. willy ramstein
THROUGH YOUR DECORATOR,
DESIGNER OR ARCHITECT
*DuPont right



HE NATIONAL WILDLIFE FEDERATION PRESENTS

CRY OF THE NORTH

W O R L D P R E M I E R E

HE WHITE WOLF OF THE ARCTIC CAPTURED
N HAND-PAINTED PORCELAIN. POISED ON
N ICY SUMMIT OF FULL-LEAD CRYSTAL.

powerful creation by acclaimed wildlife artist D.J. Shinn.
ne fierce beauty of the wolf portrayed in the richness
bisque porcelain. Carefully hand-painted to reveal
e contrast of the wolf's bold features and snowy
nite fur.

ajestically poised atop an icy precipice of
ll-lead crystal. Fire-polished to sparkle
brilliantly as the arctic ice.

ne price, $225, payable in conve-
ent monthly installments.

Shown smaller than actual size of 12¼" in height.

© 1988 FM

Please mail by January 31, 1989.

National Wildlife Federation
c/o The Franklin Mint
Franklin Center, Pennsylvania 19091

Please accept my order for CRY OF THE NORTH, an imported sculpture to be hand-crafted in fine hand-painted porcelain and full-lead crystal.

I need send no payment now. I will be billed in 5 monthly installments of $45.* each, beginning when my sculpture is ready to be sent to me.

Plus my state sales tax and a total of $3. for shipping and handling.

SIGNATURE _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

NAME _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY/STATE/ZIP _____

12200-1

Eastman Johnson

(1824–1906)



Portrait of a Lady Oil on canvas, 48 × 29¼ inches Signed and dated lower right: *E Johnson 1881*

Foremost in the Purchase of Important American Paintings and Drawings

Spanierman Gallery

50 East 78th Street New York, NY 10021 Telephone (212) 879-7085 Fax (212) 249-5227

AND CREATED FOR PERFECTIONISTS



JAGUAR

Baccarat
SINCE 1764

Bloomingdale's
1-800-777-4999

© BACCARAT 1988

Inspiration for the Celebrated Family Firm
continued from page 30

mès's first leather golf jacket, in 1918.

Emile Hermès thus became a couturier. The company couldn't show a profit from saddles and harnesses alone, now that carriages were giving way to automobiles, and it was time to diversify its output. Rather than lapse into paralyzing nostalgia for the good old days, M. Hermès devoted himself to endowing new products with the disciplined luxury that had made the house's reputation.

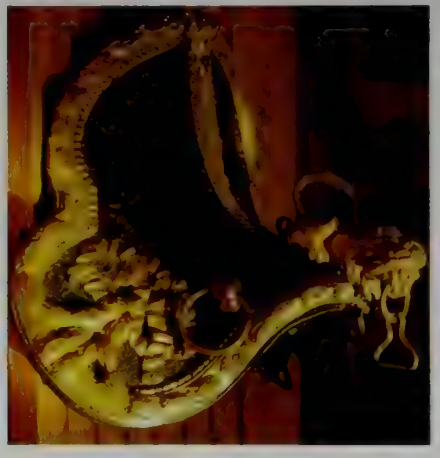
Saddle stitching applied to handbags and luggage was an immediate hit. Leather, worked and brought under inspired control, was applied to wardrobe trunks and fashioned into accessories for elegant, active women. Hermès became synonymous with the supreme refinement of beauty allied to utility.

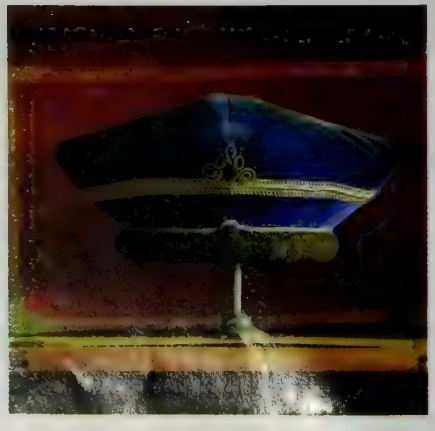
The story is told of a former millionaire, reduced to living in a maid's room, who refused to part with his Hermès suitcase. When friends advised him to sell it, the old gentleman refused: "As long as I have it to look at, I'll still feel rich." No sincerer tribute has ever been rendered to the creation of a well-made object.

The long room in which Emile Hermès worked began to fill up with treasures, the daily acquisitions of an enthusiastic collector. "My grandfather would go to the Drouot auction house at lunchtime," says Jean-Louis Dumas's cousin, Jérôme Guerrand-Hermès, a banker who is secretary of the Association of the Heirs of M Emile-Maurice Hermès. "He'd choos what he wanted, but he never bid a the auction in person."

Emile Hermès, a good-lookin man with a lively step, was passion ately interested in anything that ha to do with the golden age of th horse. He also loved paintings. "M grandmother felt that he devoted to much time to them," says Jérôm Guerrand-Hermès. "It irritated her, t watch the overflow from his offic invade our whole house.

"The family setting would kee changing, according to which pic tures were hung where. But the were all French, and equestrian sub jects predominated. My uncle an grandfather adored turnouts like th ones you see in Constantin Guys' drawings, or like those in Carle Ver net's *Gentleman Riding*. A rare draw ing with watercolor executed by th architects Charles Percier and Pierre





ABOVE: A blue velvet hat worn by the coachmen of the czar, circa 1898. Emile-Maurice Hermès, founder of the museum, traveled to Russia to become the supplier of harnesses and saddles to the court of Nicholas I. ABOVE RIGHT: A rare leather-and-gilt-bronze *valise*.

RIGHT: The equestrian portrait is of [illegible]; it is one of seven replicas ordered by [illegible] for his foreign ambassadors. Below is [illegible] ing sets owned by Napoleon III (l. Queen Marie-Amélie, wife of Louis-Ph At right, a collection of military *sh* and *muserolles*, ornate muzzle decor



continued on page 321



Introducing the Peugeot 405:
Winner of the "European Car of the Year" Award.

THE BEST CAR OVER THERE IS OVER HERE.

The European Car of the Year award is one of the most coveted awards in the automobile industry. And it isn't given lightly. To win it, a car has to impress not merely a handful of judges, but 57 of Europe's most respected automotive journalists representing 17 different countries.

1988 European Car of the Year.

So if the new Peugeot 405 had just won this prestigious award, it would have been well worth a new car buyer's consideration. But it didn't just win.

405 DL	$14,500
405 S	$17,700
405 Mi 16	$20,700

MSRP Excludes dest. charge, tax, title, options and registration

Of a possible 57 first place votes, the new front-wheel drive 405 collected an amazing 54. No other winner in the 25-year history of the award has ever achieved so convincing a victory. But then perhaps no other car has ever offered as rich a blend of attributes. After a recent road test, *Car and Driver* was moved to remark, "The 405 is greater than the sum of its parts. The car is an uncommonly well-integrated automobile" Every 1989 Peugeot 405 comes with the security of a 5-year/50,000-mile powertrain limited warranty and the most comprehensive roadside assistance plan available: AAA.*

So why not call 1-800-447-2882 for the name of the Peugeot dealer nearest you and test drive the best car over there. After which we think you'll agree that, attribute for attribute, dollar for dollar, it's also the best car over here.

PEUGEOT
NOTHING ELSE FEELS LIKE IT.

©1988 Peugeot Motors of America, Inc. *Membership subject to the rules and regulations of AAA

GE offers a way to make building a custom kitchen appreciably easi

Before you start, creating a kitchen might seem like a simple process.

But speak to anyone who's been through the real thing, and they'll tell you that there



ty of hazards awaiting the
ary.
ke, for instance, the
risingly *complex* business of
ng built-in appliances.
nfortunately, the
gerator most people seem to want comes from one company. The dishwasher from another. The oven from a different firm. And the cooktop from yet one more.

Which means you could have to go to four different places to buy them, and, *even worse,* deal with four different companies when you need service.





There is, however, a simple alternative.

Monogram.

The only *complete* line of built-in appliances available today.

It offers a total of thirteen different models.

Including the first built-in refrigerator to give ice and water through the door.

A unique *electronic* modular cooktop.

A handsome new gas cooktop.

An improved electronic dishwasher. And a new compactor.

But products like these are not the only reason why you should choose this line.

Its outstanding virtue is that it *is* a line.

Which means you only have to deal with *one* company to buy it, get delivery and have it serviced.

A company that goes a little further when it comes to service.

Who else offers anything as helpful as the GE Answer Center® service? (Call 800-626-2000, day or night.)

Who else backs their products with a nationwide network of *factory-trained* service professionals?

No one else.

Only GE.

Monogram.


INDULGENT. THE SENSE.

Inspiration for the Celebrated Family Firm
continued from page 32D

ontaine shows plans for the coach ney designed for Napoleon.

"Most important of all, there's the g gouache by Alfred de Dreux in hich a little groom awaits his mas- r in front of a horse harnessed to *duc*, a kind of two-seater victoria. he Hermès logo was inspired by this enre scene, whose airy and charm- g turnout has borne the Hermès ame around the world. It also orna- ents the flacon of Hermès's best- nown perfume, Calèche."

Emile Hermès's collection, already ll of exceptional objects, is still be- g added to. "We can never resist a are piece our grandfather might ave bought, and sometimes we'll evote ages to finding the second half f a pair of something or other."

The little parasol that opened out rom the middle of Joséphine de eauharnais's riding crop transports he visitor to the wooded paths of he Bois de Boulogne, where para- ols once bloomed like flowers. The trangest of the riding parasols on isplay in the museum is made of eathers as light as a moth's wing.

Incised stirrups that once belonged o Napoleonic marshals or a Spanish ing, along with a collection of bro- aded eighteenth-century saddles, voke fantastic and chivalrous caval- ades; Persian saddles recall fabled ti- er hunts. There is even President ouis-Adolphe Thiers's red velvet addle, a reminder of peaceful pa- ades during the Third Republic. And here is the harness that Comte de hambord, last of the Bourbons, or- lered but never used as he waited for he restoration of the monarchy.

Surrounded by objects that were nce the joy of his childhood, Jérôme Guerrand-Hermès reminisces. "Be- ause I was raised by my grandfather, ny playthings were works of art," he ays. "The rocking horse on wheels elonged to Napoleon III's son, the Prince Imperial. We used to hide our marbles in a hole near its head. Faith- ful small-scale reproductions of coaches made by skilled craftsmen were familiar toys. My grandfather was very much impressed by the great coach builder Mühlbacher."

For a moment Jérôme Guerrand-Hermès, looking perplexed, dandles a harlequin made of leather patchwork, a superb collector's piece—if it weren't missing a leg. M. Guerrand-Hermès explains in all seriousness, "This was my doll. I can't remember breaking it, but I'm going to send it to our workshops for repair."

Made up of skilled craftsmen who are deeply committed to maintaining the prestige of the house of Hermès, the workshop staff visits the museum every Tuesday to draw on its reservoir of inspiration and technique. The museum furnishes, for example, an inexhaustible source of motifs for the famous Hermès scarves. Since it functions as both a prestigious establishment and a work resource, the museum is far more dynamic than backward-looking.

"And for such a confidential kind of a place," M. Guerrand-Hermès notes, "there are a lot of visitors." The guest book's roster of signatures, gathered over many years, includes Alphonse XIII of Spain, Elizabeth Taylor, the duchess of Windsor, Mary Churchill, the king of Greece, Marlene Dietrich, Andy Warhol, Richard Nixon and Grace Kelly (who bestowed her name on one of the firm's best-selling handbags).

"When automobiles were replacing carriages, Emile Hermès designed an amazing trunk for Ettore Bugatti."

M. Guerrand-Hermès feels that "our times have considerably reduced the perimeters of an elegance that in the past extended to every detail of life. In the days of the horse

continued on page 32N



SOLE U.S.A. DISTRIBUTOR, PREMIERE WINE MERCHANTS, INC., NY, NY 80 PROOF 40% ALC/VOL © 1988

PICTURE THE FINEST LEATHER-BOU



Last Chance to Buy at These Low Prices

This is the FINAL OFFER at these LOW PRICES. Rising material costs will require a moderate price increase effective later this year. However, those who enter a new subscription *before* that scheduled increase will be guaranteed the current prices for the first two full years of enrollment. *Act immediately* to beat the scheduled price increase, and be eligible to continue to buy these luxurious volumes at today's low prices into 1991.

THE 100 GREATEST BOOKS EVER WRITTEN.

IBRARY EVER CREATED...IN YOUR HOME.



You are invited to acquire the ultimate private library...

People are often judged by the company they keep. And here, the titans of literature provide the best of company... Shakespeare, Steinbeck, Chaucer, Tolstoy, Dickens, Melville, and Plato, to name just a few. Together in the most distinguished collection of world literature ever assembled—in editions you will feel a special pride in owning and displaying in your home.

Rich... aromatic... genuine leather with accents of real 22kt gold.

The poet John Keats said, "a thing of beauty is a joy forever." And in this collection of heirloom-quality books, beauty and joy abound. This is the definitive private library you'll want your children—and *their* children—to read and own. Each book is luxuriously bound in top-grain leather with accents of real 22kt gold on the spine. Each has deeply inlaid cover designs... elegant satin moiré endsheets... magnificent illustrations... superb, easy-to-read typography. This private library exemplifies the ultimate in the art of printing, binding and illustration.

At only $4.95 for your first book, this is an exceptional opportunity.

Other collections are available, but you'll find that none compares with these Easton Press editions. In fact, we have made it easy for you to see how superior they are by making your first book available at just $4.95! See for yourself, and if you are not fully satisfied, simply return your book within 30 days for a refund and cancel your subscription. You have no further obligation and nothing to lose.

Subsequent volumes will be priced at just $35.00, and this favorable price will be guaranteed for the first two full years of your subscription. And we will send you a list of the titles so you can tell us which books *you* want to receive.

This is your opportunity to own the ultimate book collection... to enjoy the pride of displaying these superb volumes in your home... and to pass on your own private library—and, the love of fine literature—to future generations.

To accept this invitation, simply complete the Preferred Reservation and return it today.

For Fastest Service Call Toll-Free: 1-800-367-4534

The Easton Press
47 Richards Avenue • Norwalk, Conn. 06857

©1989 MBI

PREFERRED RESERVATION APPLICATION

The Easton Press
47 Richards Avenue
Norwalk, Conn. 06857

The 100 Greatest Books Ever Written

No payment required now.

3179

For Fastest Service Call Toll-Free: 1-800-367-4534

Please send me the first volume of "The 100 Greatest Books Ever Written" and reserve a subscription in my name. I understand that this first volume will be billed to me at $4.95, that further volumes will be sent to me at the rate of one per month at $35.00* each and that this price is guaranteed for two years. I also understand that I will pay for only one book at a time, and that I will receive a list of books scheduled for future monthly shipment so that I may indicate any titles on this list which I do not wish to receive. I may return any book within 30 days for a refund, and either party may cancel this subscription at any time.

*Plus $2.95 per book for shipping and handling.

Payment Options (Check One)
Charge each volume when shipped to my:
☐ MasterCard ☐ VISA
☐ American Express ☐ Diner's Club

Credit Card No. Expiration Date

☐ Enclosed is $4.95** (payable to The Easton Press) for my first volume.
☐ Bill me $4.95** for my first volume prior to shipment.

**Connecticut residents pay $5.32 to include sales tax.

Name PLEASE PRINT CLEARLY

Address

City

State Zip

Signature ALL ORDERS SUBJECT TO ACCEPTANCE

3.2K

The Restorative Powers Of Herbs, Spices, And Shreds Of Cloth.



Of all the pleasures awaiting you at Palm-Aire Spa Resort, perhaps none is more intimate, more innately sensual, than our Egyptian herbal body wrap. You are enveloped in a cocoon of raw linen steeped in an ancient, aromatic potion of chamomile, lavender, and more than a dozen herbs and spices. Your skin is soothed and softened. Muscles, toned earlier to a taut firmness, are now relaxed. All sense of worldly tension flows from your body. An indulgence made all the more refreshing by the simple fact that it is so very typical of the Palm-Aire experience.

It can be yours through any of our three-, seven-, or fourteen-day spa programs. Simply call us toll free at 800-327-4960, or contact your travel agent. You may find yourself restored in more ways than you imagine.

PALM-AIRE

Pompano Beach, Florida

Get roped into our fantasy love seat.



NEWEL.

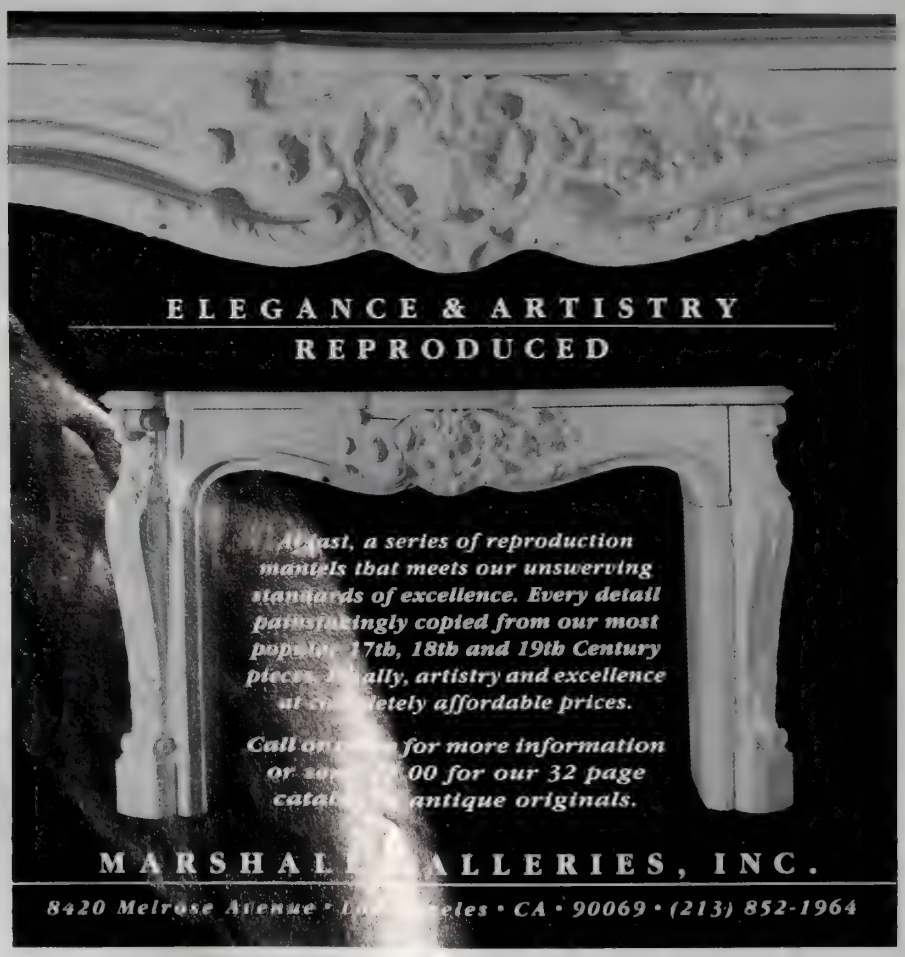
The largest and most extraordinary antique resource in the world.

wel Art Galleries, Inc., 425 East 53rd Street, New York, NY, 10022 (212) 758-1970

MACHIN
Architecture in glass



THE BEST CONSERVATORIES IN THE WORLD
For brochure send $10.00
MACHIN DESIGNS (USA) INC.
Dept. AD
557 Danbury Road (Rt. 7), Wilton, CT 06897
(203) 834-9991
in almost every shape imaginable
london 01 350 1581
© Machin Designs (USA) Inc. 1988



THE HERMES MUSEUM

Inspiration for the Celebrated Family Fir
continued from page 321

and carriage, the need for stables i
posed a need for noble architectu
and the extraordinary outfits peo
wore bespoke both social rank a
the time of day. We ought to take
spiration from them, even try son
how to surpass them."

The many uses to which the m
seum is put suggests one of Hermè
strong points: adaptability. "Wh
automobiles were replacing carriag
Hermès designed an amazing tru
for Ettore Bugatti. For a long time
asked ourselves what Bugatti wou
expect from us if he came back n
and ordered a new trunk.

"So we took up the challenge a
designed a trunk for the future. De
tined for space travel, it looks li
the trunk designed in 1929. The int
rior is a marvel of technology a
organization. A trunk for the ye
2000, it is the offspring of the Herm
Museum and the space shuttle. Th
science museum at La Villette is no
displaying it."

The grandchildren of the seriou
and imaginative founder of Hermè
who spent a lifetime perfecting th
firm and adding to its museum, a
just as enthusiastic and diligent i
their respect for family tradition. An
Hermès is indeed a family, in th
strongest sense of the term.

Mme Jenny Petit, who oversees th
museum collection, never ceases to b
surprised by the fervor the Hermè
heirs devote to conserving the style
the house. "The museum represen
not only the soul but the roots of th
house of Hermès," says Jean-Loui
Dumas-Hermès. "It emits a specia
wavelength that signals continuity
undoubtedly because the objects tha
the museum has collected tell the on
going story of a privileged encounte
between clients of stature and crafts
men of genius."

In this temple to time past, war an
peace are allied: the deaths of heroes
the frivolities of society. But th
museum's special charm resides i
the intimate manner in which it tes
tifies to the childlike and creative
imagination of man.□

The fabric
is Brunschwig,
the sofa is, too.



TUSCANY woven texture STEWART sofa

Brunschwig & Fils

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.



Danny Alessandro, Lt
Edwin Jackson, In

NEW ADDRESS:
307 East 60th Street
New York, NY 10022
(212) 421-1928 • (212) 759-8210

8409 Santa Monica Blvd.
Los Angeles, CA 90069
(213) 654-6198

18th Century Louis XV marble mantel from the home of Gustave Eiffel with decorated cas iron cove linings and antique firescreen.

America's largest fireplace specialists since 1879, featuring antique and reproduction mantels and accessories in every av material to complement contemporary or traditional decor

Brochure of reproduction mantels—5 dollars.

Member of Art & Antique Dealers League of America

Edgar B: Furniture shopping for people who have better ways to spend their time.

Shopping with Edgar B is like browsing through dozens of the finest furniture showrooms. Without ever leaving the comfort of home.

Our 276-page color catalogue gives you the best selection of furniture anywhere. Shopping takes minutes, not months. Because we've hand-picked the best collections made by more than 60 respected manufacturers. All offered to you at incomparable values.

And you'll have your own furniture expert, just a toll-free phone call away. A well-trained personal sales consultant who can help you compare the finishes on 14 four-posters. Or the leather on 11 loveseats.

Edgar B brings you America's finest furniture collections at 40-45% savings. By marketing directly to you from our showroom in North Carolina, Edgar B can offer you discount prices on every piece. Plus, we deliver, unpack and set up your furnishings. And your complete satisfaction is guaranteed.

Order your $15 catalogue now, and save thousands on your next furniture investment. Just send in this coupon, or call toll free 1-800-255-6589 (in NC, 919-766-7321) to place your order on Visa or MasterCard. And try shopping the Edgar B way. Because you've got better things to do with your time.



Call toll free during business hours:
1-800-255-6589 (In NC, 919-766-7321)

☐ **YES,** I'd like to save time and money by shopping for furniture the Edgar B way. Enclosed is a $15 check for Edgar B's 276-page color catalogue.

Name _____

Address _____

City, State, Zip _____

Phone ☐ Home ☐ Work _____ 36062015

MasterCard® and Visa® accepted. Mail to: Edgar B, Box 849, Clemmons, NC 27012





A Golden Age Returns To Waikiki Beach.

In 1901, having the lion's share of Waikiki Beach seemed like a little thing. After all, the new Moana was the only hotel on Waikiki Beach.

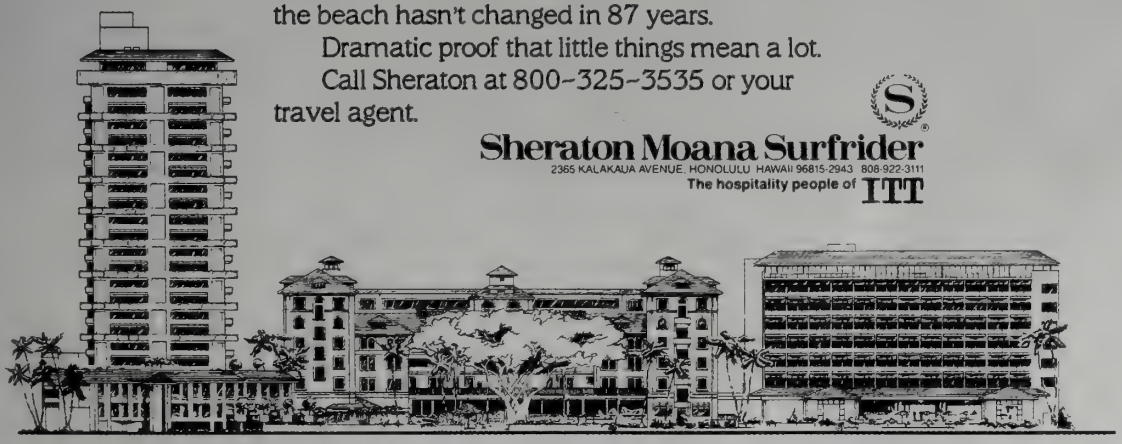
Who could know?

Today, lovingly restored, the birthplace of Waikiki is part of the new Sheraton Moana Surfrider, a spectacular 803-room oceanfront complex. And her huge share of the beach hasn't changed in 87 years.

Dramatic proof that little things mean a lot.

Call Sheraton at 800-325-3535 or your travel agent.

Sheraton Moana Surfrider
2365 KALAKAUA AVENUE HONOLULU HAWAII 96815-2943 808-922-3111
The hospitality people of ITT



Robert Louis Stevenson began his classic "Treasure Island" beneath the banyan.

The Sheraton Moana Surfrider, as viewed from Waikiki Beach. Reopening in all its original splendor, early 1989.

OAHU WAIKIKI: Sheraton Waikiki, Royal Hawaiian, Sheraton Moana Surfrider, Sheraton Princess Kaiulani. MAKAHA: Sheraton Makaha Resort and Country Club KAUAI: Sheraton Kauai, Sheraton Coconut Beach Kauai, Sheraton Mirage Princeville. MAUI: Sheraton Maui



Crusader's Tower

A powerful new visual narrative from America's leading neo-romantic.

Robert Watson

Arid winds scour an ancient rampart. Dry clouds hang in a hot blue sky. A wandering pilgrim nears the end of a lonely quest. Like a great storyteller, Robert Watson entices us into another endlessly fascinating tale of sustained tension.

Watson's flawless mastery of the Venetian technique—the juxtaposition of hot and cold color—and his consummate skill at turning the viewer's own imagination loose have earned him worldwide acclaim from prominent critics and such knowledgeable collectors as Dr. Armand Hammer, Vincent Price, and the Duchess of Windsor.

This is a work you will find continually intriguing. To acquire it, or to learn more about the artist and his other works, please call toll-free: 1-800-367-8047, ext. 108.

ROBERT WATSON RETROSPECTIVE
A WEEKEND ART GALA AT LE MERIDIEN NEWPORT BEACH

Join us for the opening night reception, Friday, January 20, 6–10 pm, 4500 MacArthur Boulevard. A special rate is available that includes room and Saturday brunch with the artist. Show continues through 2 pm, Sunday, January 22. For information and reservations, call 1-800-367-8047, ext. 108.

Lahaina Galleries

Five locations in Hawaii and at Le Meridien Hotel, Newport Beach, California.

Crusader's Tower. 18 x 24 limited edition of 450. The original 30 x 40 oil on canvas is available.



PHOTOGRAPHY BY: FRITZ TAGGART

Gina B

FURNITURE • ACCESSORIES • TEXTILES

8714 SANTA MONICA BOULEVARD, LOS ANGELES, CA 90069 (213) 652-4488

LAGUNA NIGUEL, CA / GINA B (714) 643-1430

PHOENIX, AZ / THOMAS & CO. (602) 953-1190

TUCSON, AZ / THOMAS & CO. (602) 326-5596

SEATTLE, WA / HEALD & ASSOC. (206) 762-6672

GLABMAN'S: A UNIQUE HOME FURNISHINGS EXPERIENCE.



Glabman's

Furniture & Interior Design

BAKER • HENREDON • JOHN WIDDICOMB • KARGES • KARASTAN • KINDEL • MARBRO • M.G.M. • MORRIS-JAMES • [illegible]

COSTA MESA
3089 Bristol St.
just south of San Diego Fwy.
(714) 540-3822

WEST LOS ANGELES
2250 S. Barrington Ave.
just south of Olympic Blvd.
(213) 479-7383

SOUTH BAY
23649 Hawthorne Blvd.
just north of Pacific Coast Hwy.
(213) 373-8936

WOODL[illegible]
20011 [illegible]
just ea[illegible]
(81[illegible]

OF THE FINER THINGS SWEDEN MAKES, THE FINEST MAY BE ITS COFFEE.



The words "made in Sweden" have always stood for uncompromising quality and artistry. From automobiles that set new standards of performance to films that expand the boundaries of creativity. But Sweden's finest hour is said to have arrived with its now legendary coffee, Gevalia® Kaffe.

One fair day in 1853, a Swede named Victor Theodor Engwall fulfilled his lifelong obsession to create a perfect cup of coffee. Rich, full-bodied, without bitterness. As good in the cup as fine coffee smells at the moment of grinding. Good enough, in fact, for the King of Sweden. To this day, Gevalia carries the Royal Seal of Approval.



Indeed, today's Gevalia is produced with the same obsessive commitment to perfection. Coffee growers the world over recognize Gevalia's "Engwall Standard" as the most demanding in the business: only top-quality beans are considered—and even then, only one of every four is found acceptable for Gevalia Kaffe.



Gevalia actually blends up to six varieties of highly prized Arabica beans—from countries like Kenya, Guatemala and Costa Rica—to create its characteristic high flavor notes and delicate nuances. Swedes, after all, feel as passionately about coffee as the French do fine wine.

There's yet another reason for Gevalia's superior flavor: its impeccable freshness. Roasted faster, it's then vacuum-sealed faster—within seconds. Because even the finest whole beans rapidly grow stale when exposed to air, as in gourmet shop bins.

REGULAR AND NATURALLY DECAFFEINATED

Gevalia comes whole bean or ground in a variety of full-bodied roasts. But perhaps the biggest revelation is Gevalia Decaffeinated. Caffeine is removed naturally by gently soaking the beans in water, then treating them with the same natural elements that put the effervescence in sparkling water. The result is full coffee flavor. Drinking decaffeinated is no longer a compromise.


Whole Bean.


Ground.

A REGAL BRIBE

As this exceptional Swedish coffee is not available in mass market quantities, the only way to order is from our Import Service. Just fill out the attached reply form. We will send you the white ceramic Regal Gevalia Kaffe Canister, embossed in gold with the Royal Crest of Sweden (retail value $25.00). It's free with trial membership.

A Regal Gift
$25.00 ret. value.



So discover Gevalia Kaffe. And make one of Sweden's finer things your own.



By Appointment to His Majesty the King of Sweden.

GEVALIA KAFFE
A SWEDISH OBSESSION.

©1989 Vict. Th. Engwall & Co. If reply form is missing, for details write to Gevalia Kaffe Import Service, P.O. Box 11424, Des Moines, IA 50336. Or call **1-800-678-2687.**

Designer Hans Hopfer on *Entracte*:
"I always strive to see furniture in a new way. With my *Entracte* seats, the motionless becomes mobile. After me, it is the user who becomes the creator."
Entracte's back cushions are feather-filled. Choose from a wide selection of exclusive fabrics. For our extra-large catalog, please send a $10 check or money order to Roche-Bobois (Dept. EN1), 183 Madison Ave. New York, NY 10016.

ROCHE-BOBOIS. A VERY PERSONAL SENSE OF STYLE.
PARIS • LONDON • BRUSSELS • GENEVA • MADRID • BARCELONA • TOKYO.

A MOVABLE FEAST.
ROCHE-BOBOIS BREAKS NEW GROUND.



THROUGH OUR EXCLUSIVE STORES AND THROUGH THE TRADE IN THE USA AND CANADA.
NEW YORK • ATLANTA • BEVERLY HILLS • BIRMINGHAM, MI • BOSTON • CHICAGO • COLUMBUS, OH • DENVER • HARTFORD/CANTON • HOUSTON • LA JOLLA • MIAMI • MINNEAPOLIS • MONTREAL •



ADELPHIA • PHOENIX • QUEBEC • ROSLYN HEIGHTS, NY • SAN FRANCISCO • SCARSDALE • SEATTLE • SOUTHPORT, CT • TORONTO • VANCOUVER BC • WASHINGTON DC • WINNETKA, IL •

CATHERINE DENEUVE

Conversation with a Legendary Beauty

By Charlotte Aillaud



BETTINA RHEIMS

"I like to go home to serenity and calm. But I'm a loner who needs company."

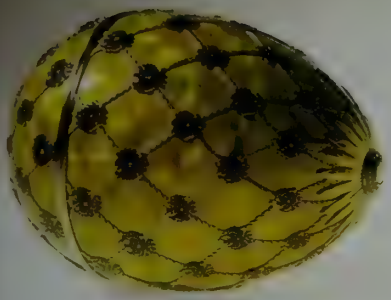
"PEOPLE WHO DON'T know me find m standoffish and cold," says Catherin Deneuve. "I'm simply trying to pro tect what's most important to me something that current convention threaten: my private life." France' favorite actress allows no intrusion into her personal domain.

In a career that spans thirty years Deneuve has made some fifty films Her latest is *Drôle d'Endroit pour une Rencontre* (*A Funny Place to Meet*) "It's a film I liked doing, even though the conditions were mentally and physically exhausting," she says. "For six weeks we worked at night in freezing weather." Her costar, Gérard Depardieu, pays an unexpected tribute to Deneuve's courage: "She's the man I'd like to have been!"

"I'm very much involved in a business I like," says Deneuve. "I know its ins and outs, its pitfalls, and I love the studio atmosphere. The screenplay is very important to me. But to be able to dream, I have to have a real model as a basis. Now that I think of it, I'd very much have liked to have done the life of George Sand, living in the country surrounded by children and, despite the other sides of her personality, so childlike herself. It also might have been nice to have worked on Margarethe von Trotta's

Catherine Deneuve's apartment in Paris is a very private domain that she shares only with her children and closest friends. The actress, who is leaning against a 1940s ceramic mantel that she says "belonged to Suzanne Valadon," has a love of Art Déco objects. Above the fireplace is a panel by Jean Dunand "that was made, and never used, for the smoking room of the liner *Normandie*," says Deneuve. At right is a Tiffany lamp; in the center is a circa 1930 terra-cotta head.

continued on page 42



FABERGE. What an egg should be.

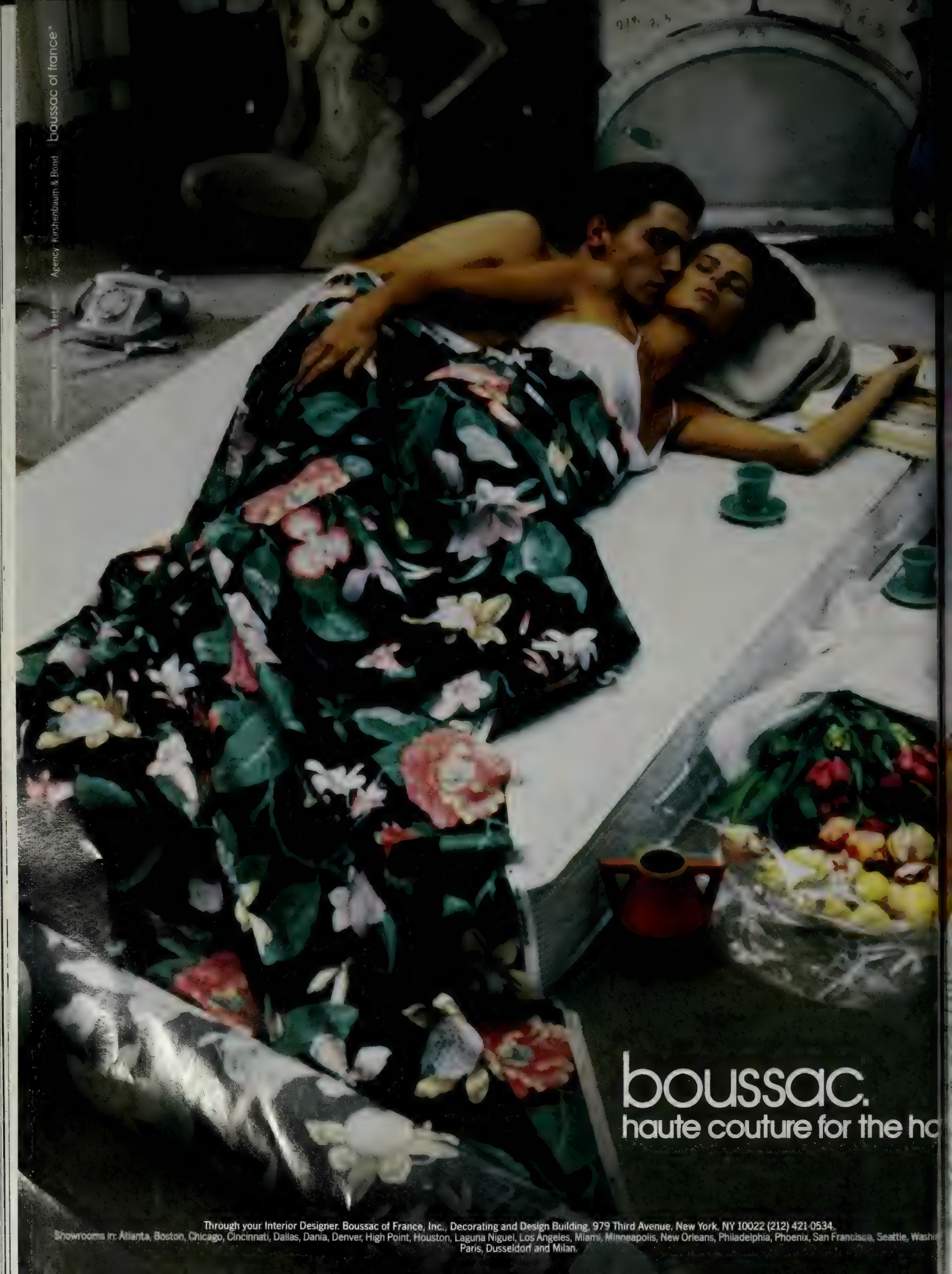
The ability to see things as they should be. It can turn the ordinary egg into a priceless treasure. Or an ordinary car into a one-of-a-kind luxury automobile. The Town Car from Lincoln. Its creators see six-passenger luxury as an attribute not to be compromised. That's why the V-8-powered Town Car remains the roomiest sedan you can own. With a lavishly appointed interior and a hushed ride that is near legendary for its grace and smoothness. To learn more, call 1 800 822-9292. Or visit a Lincoln dealer. You'll see why a lot of other luxury cars are just ordinary. And why the Lincoln Town Car is exactly what a luxury car should be.

LINCOLN. What a luxury car should be.



OLN-MERCURY DIVISION Ford *Buckle up-together we can save lives.*

Coronation Egg, FORBES Magazine Collection, New York.



boussac of france®

Agency: Kirshenbaum & Bond

Through your Interior Designer. Boussac of France, Inc., Decorating and Design Building, 979 Third Avenue, New York, NY 10022 (212) 421-0534.
Showrooms in: Atlanta, Boston, Chicago, Cincinnati, Dallas, Dania, Denver, High Point, Houston, Laguna Niguel, Los Angeles, Miami, Minneapolis, New Orleans, Philadelphia, Phoenix, San Francisco, Seattle, Washi
Paris, Dusseldorf and Milan.

HAMILTON STYLE, 1937

THE CARLISLE

1937: The Age of Style

It was an era of glamour and luxury. A world in which style was everything. Enormous ocean liners and lavishly appointed trains provided civilized transportation. Grand motorcars — Duesenbergs, Packards, Cadillacs — ushered elegant gentlemen and their ladies.

It was the age of "Cafe Society," when the elite gathered at fashionable night clubs to see and to be seen. To sip expensive champagne and listen to a uniquely American art form called Swing.

And on the wrists of stylish American gentlemen and ladies were timepieces bearing the name "Hamilton." In 1937, The Hamilton Watch Company introduced to wide acclaim a wristwatch as stylish as the era that inspired it: The Carlisle.

An Authentic Re-creation

Now, half a century later, The Hamilton Watch Company is proud to introduce an authentic re-creation of the original 1937 Carlisle wristwatch. Painstakingly hand-assembled in the same Lancaster, Pennsylvania factory as the original, The Carlisle evokes all the style and glamour of the 1937 classic. The gently curved watchcase is richly finished with 5 microns of 18kt gold, with a stainless steel back.

The gracefully elongated face bears the same stylized Roman numerals and inset second dial as the original. The stylish look is completed by an exotic emu leather band. True to Hamilton tradition, your Carlisle will be engraved with up to three initials. For greater accuracy we've added a precision Swiss quartz movement.

We are pleased to offer this classic timepiece for just $295,* payable in convenient monthly installments. Order today to avoid disappointment. If you are not completely delighted, return your watch in original condition within 30 days for a full refund.

*Plus $3.50 shipping/handling.

For Fastest Service Call Toll-Free: 1-800-367-4534
In CT, AK, HI call: (203) 855-8717

ilton Watch Company, Lancaster, PA
c 1988 MBI

ton® Classics
hards Avenue
lk, Conn. 06857

THE CARLISLE

8290

astest Service Call Toll-Free: 1-800-367-4534
AK, HI call: (203) 855-8717

Initials to be engraved on back:

send me____ Hamilton Carlisle watch(es).
☐ Ladies' ☐

e each of 8 equal monthly $37.31 installments to my credit card:
sterCard ☐ VISA ☐ Diners Club ☐ American Express

Card # Expiration Date

Name_____
PLEASE PRINT CLEARLY

Address_____

City/State/Zip_____

Signature_____
(All orders subject to acceptance)

☐ I prefer not to use a credit card and will pay by check. Enclosed is my deposit of $99.50* for each watch. I will pay the balance in four equal monthly installments of $49.75.

*Connecticut residents add 7½% sales tax

This is when a Creda is at its most beautiful.



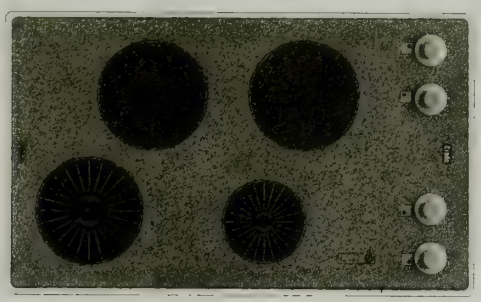
Over the years, millions of mothers have given their offspring the same piece of advice: "Looks aren't everything, dear."

At Creda, we take those words very, very seriously.

That's why our technically advanced European cooktops are as wonderful to work with (in gas, solid plate electric and halogen) as they are to look at (in black or white, not Avocado Green or Harvest Gold).

And, incidentally, they're very easy to clean.





Creda

Cooktops and ovens
that work beautifully.

Call 1-800-99 CREDA for your nearest dealer.

Conversation with a Legendary Beauty
continued from page 36

film *The Lost Honor of Katharina Blum.*

"Both my parents were actors, so it was natural for me to go into films," she continues. "The theater, on the other hand, fills me with a fascinated terror. I played a stage actress in François Truffaut's *The Last Metro*, and I sense danger approaching. I know that one day I'll end up in the theater. I'll never be at ease there, though, as I am in films. I don't like confronting people; I don't trust crowds. I'll be afraid. I'll feel like I'm being stalked!"

Deneuve speaks quickly, as though she wants to be done with words once and for all. "More than anything, I need to be surrounded by a very small entourage of people I like, people I can laugh with. I love to laugh. Since I choose my friends for their intelligence and fidelity, I don't feel like wasting my energy on going out. I'd rather spend the time with them. I can't stand relationships that aren't real. Everyone says, 'I never go out,' but in my case it's the truth. You never see me at society parties. I think that's a stand reasonably consistent with who I am."

Once married to photographer David Bailey, Catherine Deneuve has a son, Christian, by Roger Vadim and a daughter, Chiara, by Marcello Mastroianni. "I can't imagine a happy life without children," she says. "They've given me my equilibrium, and I've tried to give them a taste of happiness. The one unbreakable link is the one that ties you to your children. Without them, your femininity isn't fulfilled. And I love babies!

"Working on a film is a great drain on the nerves. I like to go home to serenity and calm. But I'm a loner who needs company," she says with a smile. "My dream is to have a big house in Paris that I'd be able to isolate myself in, yet share." Aside from a few magnificent Tiffany lamps, a liking for Art Déco seems to have inspired the design of her elegant, comfortable apartment in Paris. "Chance had something to do with the design," says the actress. "I didn't start out with any preconceived notions. What I admire so much about that period is the happy collaboration between artists, architects and cabinetmakers that so often resulted in perfect objects. I haven't been able to resist some of them. I love browsing through antiques stores on the lookout for finds. It's like a stroll through a past made up of old photographs, old magazines, old furniture.

"My country house is furnished with eighteenth-century Provençal pieces. I spend every weekend there. I've learned about trees and plants, and contact with nature has become indispensable. Gardens fascinate me. I never suspected that a passion for gardening could be so demanding—and so wonderfully relaxing."

"I take my work very seriously when I do it, but it's still a game."

There are many layers to Deneuve: She radiates the presence and mystery of a great actress; she's devastatingly beautiful; and beneath a soft exterior burns an intense inner fire, like the joining of fire and ice. "My driving force is the unforeseen, the humorous, the unexpected. I belong to a profession that's very physical, but for an actor there's something very childlike about acting. I take my work very seriously when I do it, but it's still a game." She has worked with directors as diverse as Luis Buñuel and Roman Polanski, but she says, "André Téchiné's *Le Lieu du Crime* [*The Scene of the Crime*] is the film in which I believe I came across the most forcefully. I'd have liked to have worked on pictures with Orson Welles, Howard Hawks and especially Alfred Hitchcock."

Deneuve, who was recently named the "Ideal Woman of the Year" for her beauty and elegance, spent what she calls "three tiring but happy weeks" in the United States last summer to promote her new perfume. "Traveling by car with my daughte we saw the West Coast, New Orlean Memphis—so many places steeped history and literature."

She is also unswervingly faithful the clothes of Yves Saint Laure "It's not a question of being loyal o of habit," she says. "At every colle tion I take an affectionate new look his style; it's in perpetual evolution have a genuine liking for what h does. If elegance means disciplin for me fun means shoes. When was small, I used to draw women legs teetering on very high heels. I try on my mother's shoes in secre And ever since I've been able to bu whatever I wanted, I've been ver extravagant."

Deneuve confesses that althoug she does exercise, the only sport sh really enjoys is swimming, and in h spare time, she says, she can spen long periods just sitting still an dreaming, not doing a thing. "I lik painting very much; I find less tim for reading. I'm interested in politic and am never cut off from what's go ing on in the world. I'd hate to hav to do without newspapers."

The only topic that seems to dis turb her calm and poise is the ques tion of aging and the passing of time "I am anxious—I dread the passin years," she says. "When you have ev erything that you want, it's hard t accept not staying the same. I'd find hard to enter into a different person ality. And yet, the pleasure I take i my daily life is tied partly to m work. I've just had a magnificent rol opposite Depardieu, but it won't al ways be like that. I'm trying to dea with maturity by thinking of no making any more films."

Any regrets? "I'm sorry I didn take more chances." Is she happy? " don't know." Her smile suggests dazzling affirmation. The faraway look in her eyes suggests the answe is not so simple. As Catherin Deneuve once remarked to her friend Françoise Sagan, "I have a feeling tha unhappiness—melancholy—is more normal than cheerfulness or joy."□

ouis Vuitton. Paris, New York, Tokyo,



LV Nomade, the new luggage for men. Nomade, the nobility of natural leather. Pilot-case, attaché-case, briefcase and travel bag, all designed for the serious traveler. Constructed from exceptional leather, carefully selected for its sturdiness and flawless quality, each piece is tanned with natural chestnut tree extracts. The patented five-tongued pickproof locks and linings in green cross-grain leather represent the highest level of Louis Vuitton's tradition.



LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDÉE EN 1854

Discover the art of travel at the Louis Vuitton stores in North America.
New York • Atlanta • Bal Harbour • Beverly Hills • Boca Raton • Boston • Chicago • Dallas
Hackensack • Houston • Las Vegas • Manhasset • Miami • Minneapolis • Palm Beach • Phoenix • San Diego
San Francisco • Santa Clara • Short Hills • South Coast Plaza • Troy • Washington D.C.
Hawaii: Honolulu, Waikiki • St Thomas • Canada: Toronto, Vancouver • Bermuda

Creative Business. Photo Jean Larivière.

Ganganagar.



LV The serious traveler is not deceived by mere appearance. Right down to the choice of luggage, he seeks out the stamp of authenticity.

Louis Vuitton, trunk-maker since 1854, has created a new essential for the civilized traveler: Nomade in natural leather.

Designed with one overriding thought: simplicity is the ultimate luxury.

Louis Vuitton. The art of travel.



SOMETIMES EINSTEIN MOOMJY CAN B RATHER VICTORIAN.

That doesn't exactly mean we're straightlaced.

In fact, we can be wild. (See carpet above. Note our wild English roses.)

And we can be woolly. (See carpet above again; it's made of 100% wool.)

We can even be a little twisted. (See carpet above again. Note the way the ribbons play ring-around-the-roses.) Note too the shades of pink and white, green and blue that don't exactly bl[illegible]d into the deep ebony* background.

All of which m[illegible]es this Victorian carpet so versatile, it goes well with furniture of all Ages.

And because it's woven so tight and firm, it'll reta appearance for many ages to come.

So hurry to Einstein Moomjy. Where you'll find addition to being rather Victorian, we can also be ra berbered and dotted, Sisalled and what-knotted.

Even straightlaced.

Einstein Moomjy
The Carpet Department Store

New York, Whippany and Lawrenc[illegible]ille Stores open Sunday Noon-5PM. We ship anywhere in the U.S. *Also available in a deep green background.
IN NEW YORK: 150 EAST 58TH ST., (BET. LEX. & 3RD AVES.) (212) 758-0900. STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL 8 PM, SUN. NOON-5PM.
NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-1100. N. PLAINFIELD, 934 ROUTE 22 (201) 755-6800. WHIPPANY, 265 ROUTE 10 (201) 887-3600. LAWRENCEVILLE (ALT. U.S. 1) (609) 883-0700.
ALL N.J. STORES OPEN DAILY TO 9 PM, SAT. TO 6 PM. WHIPPANY AND LAWRENCEVILLE OPEN SUN. NOON-5PM. WE ACCEPT VISA, MASTERCARD AND AMERICAN EXPRESS.

PURE V

'ALENTI. THE SIGNATURE OF STYLE IN FINE FURNISHINGS



To the Trade only.

VALENTÍ

'URNITURE • GIFTS • DECORATION

AD OFFICE AND FACTORY: VILANOVETA 08810 SAN PEDRO DE RIBAS (BARCELONA) SPAIN TEL. 34.3 893 15 58 - TELEX 51490 VARO E - TELEFAX 34.3 893 38 50

HEAD OFFICE IN U.S.A. DESIGN CENTER OF THE AMERICAS 1855 Griffin Road, Suite A-264 DANIA, FLA. 33004 Tel. 305 - 9215537

RAMONA INTERIORS
940 Washington Road
PITTSBURG, PA. 15228
Tel. 412 - 5310172

ODYSSEY INT'L FURNISHINGS
2 Henry Adams Street 400
SAN FRANCISCO, CA. 94103
Tel. 415 - 6263336

TYSINGER FURNITURE HOUSE INC.
609 National Highway
THOMASVILLE, N.C. 27361
Tel. 919 - 4757174

CRUMPS at the Village
4340 Gulfshore Blvd., North
NAPLES, FLA. 33940
Tel. 813 - 2632210

FLAIR CONTINENTAL
Design Center N.W.
5701 6th Avenue South, Suite 117
SEATTLE, WA. 98108
Tel. 206 - 7670160

BMG COMPACT DISC CLUB

The ultimate in sound. Th

U2: Rattle & Hum • New live set includes the hit Desire, Still Haven't Found What I'm Looking For, more. Island 200596

Anita Baker: Rapture • Sweet Love, Caught Up In The Rapture, You Bring Me Joy, Been So Long, Mystery, more. Elektra 173404

Itzhak Perlman: French Violin Showpieces • Carmen Fantasy, Tzigane, Poeme, Havanaise, more. DG *DIGITAL* 115457

Tracy Chapman • Extraordinary singer/songwriter with hit Fast Car, Talkin' Bout A Revolution, Baby Can I Hold You, Mountains O' Things, Why?, etc. Elektra 153582

Guns N' Roses: Appetite For Destruction Welcome To The Jungle, Sweet Child O' Mine, It's So Easy, more. Geffen 170348

Jerry Lee Lewis: Original Sun Greatest Hits • Whole Lotta Shakin' Goin On, Great Balls Of Fire, more. Rhino 154118

Kitaro: The Light Of The Spirit • Sundance, Mysterious Encounter, The Field, In The Beginning, etc. Geffen *DIGITAL* 164228

Richard Marx • Endless Summer Nights, Should've Known Better, Don't Mean Nothing, etc. EMI-Manhattan 134073

Jimmy Page: Outrider • Wasting My Time, The Only One, Prison Blues, more. Geffen 123721

Robert Plant: Now And Zen • Dance On My Own, Heaven Knows, Tall Cool One, Ship Of Fools, etc. Es Paranza 134392

Led Zeppelin: Houses Of The Holy D'yer Maker, Over The Hills And Far Away, etc. Atlantic 134321

George Harrison: Cloud Nine • Title song, I Got My Mind Set On You, When We Was Fab, more. Warner/Dark Horse 174328



Phil Collins: Buster **100517**

James Taylor's Greatest Hits Warner Bros. 123790

Dire Straits: Brothers In Arms • Money For Nothing, Walk Of Life, So Far Away, more. Warner Bros. *DICITAL* 114734

Pops In Space • John Williams & The Boston Pops. Music from Close Encounters, Star Wars, others. Philips *DIGITAL* 105392

Rod Stewart: Greatest Hits • Do Ya Think I'm Sexy?, Tonight's The Night, Maggie May, Hot Legs, etc. Warner Bros. 133779

Andrés Segovia Plays Bach • Includes the famous Chaconne. MCA 163600

Poison: Open Up And Say...Ahh • Nothin' But A Good Time, Good Love, Fallen Angel, Love On The Rocks, etc. Capitol/Enigma 173989

Bobby McFerrin: Simple Pleasures Don't Worry Be Happy, All I Want, Drive My Car, title song, Good Lovin', more. EMI-Manhattan 164165

Cream: Disraeli Gears • Sunshine Of Your Love, more. Polydor 104898

Simon & Garfunkel: The Concert In Central Park • Mrs. Robinson, Bridge Over Troubled Water, etc. Warner Bros. 244006

Alabama: Live RCA 160027

Previn: Gershwin • Rhapsody in Blue, Concerto in F, more. Philips *DIGITAL* 37

Eagles Greatest Hits, Vol. 1 Asylum

Keith Richards: Talk Is Cheap • Big Enough, How I Wish, Take It So Hard, Struggle, I Could Have Stood You Up, more. Virgin 100518



Steve Winwood: Roll With It **154633**

Liz Story: Speechless • Forgiveness, Speechless, Welcome Home, Back Porch, Vigil, Frog Park, more. RCA/Novus 100494

Decade/Best Of Steely Dan MCA 154135

Beethoven, Symphony No. 7; Coriolan & Prometheus Overtures • Royal Philharmonic/Previn. RCA *DIGITAL* 153621

Jethro Tull: Aqualung Chrysalis 124705

Whitney Houston: Whitney • I Wanna Dance With Somebody (Who Loves Me), Didn't We Almost Have It All, more. Arista 152854

Metallica: ...And Justice For All • One, Blackened, title song, To Live Is To Die, Shortest Straw, more. Elektra 200478

Talking Heads: Naked • (Nothing But) Flowers, Mr. Jones, Totally Nude, Blind, The Democratic Circus, The Facts Of Life, etc. Fly/Sire *DIGITAL* 153810

David Sanborn: Close-Up • Lush jazz sax effort! Slam, You Are Everything, J.T., Goodbye, Same Girl, etc. Warner Bros. 134408

Dwight Yoakam: Buenas Noches From A Lonely Room • Title Song, Streets Of Bakersfield (with Buck Owens), more. Reprise 100009

The Best Of The Band Capitol 134485

Classic Old & Gold, Vol. 1 • 20 hits! A Little Bit Of Soul, He's So Fine, A Teenager In Love, Sweet Talkin' Guy, etc. Laurie 134627

INXS: Kick • Need You Tonight, Devil Inside, New Sensation, title song, Never Tear Us Apart, The Loved One, Wild Life, etc. Atlantic *DIGITAL* 153606

The Glenn Miller Orchestra: In The Digital Mood • In The Mood, Chattanooga Choo Choo, more. GRP *DIGITAL* 143293

Tangerine Dream: Phaedra 100510

Steve Winwood: Chronicles • Higher Love, Valerie, While You See A Chance, My Love's Leavin', Talking Back To The Night, more. Island 134501

Pictures At An Exhibition, Night On The Bare Mountain, more • Montreal Symphony/Dutoit. London *DIGITAL* 125314

Whitesnake • Here I Go Again, Still Of The Night, Give Me All Your Love, Crying In The Rain, Bad Boys, more. Geffen 163629

ZZ Top: Afterburner Warner Bros. 164042

Carly Simon: Greatest Hits Live Anticipation, You're So Vain, Coming Around Again, Nobody Does It Better, etc. Arista 154537

Huey Lewis: Small World • Perfect World, Walking With The Kid, World To Me, Better Be True, Old Antone's, etc. Chrysalis 134347



Horowitz Plays Mozart **115436**

Najee: Day By Day • Personality, title song, That's The Way Of The World, Tonight I'm Yours, Gina, Najee's Nasty Groove, etc. EMI-Manhattan 100001

Genesis: Invisible Touch • Land Of Confusion, title song, etc. Atlantic 153740

More Dirty Dancing • Do You Love Me, Love Man, Big Girls Don't Cry, Wipeout, Some Kind Of Wonderful, Cry To Me, more. RCA 130766

The Who's Greatest Hits MCA 164160

Tchaikovsky, 1812 Overture; Romeo & Juliet; Nutcracker Suite • Chicago Symphony/Solti. London *DIGITAL* 125179

James Galway: Greatest Hits RCA 173233

The Moody Blues: Sur La Mer • I Know You're Out There Somewhere, No More Lies, Here Comes The Weekend, Vintage Wine, etc. Polydor 124546

The Beach Boys: Endless Summer California Girls, Help Me Rhonda, Surfer Girl, more. Capitol 223559

Cinderella: Long Cold Winter • Gypsy Road, Don't Know What You Got (Till It's Gone), The Last Mile, etc. Mercury 114780



Bon Jovi: New Jersey **100516**

Strauss, Also sprach Zarathustra Chicago Symphony Orchestra/Reiner. RCA 163627

Charlie Parker & Dizzy Gillespie: Bird & Diz • Leap Frog, My Melancholy Baby, Mohawk, etc. Verve 173413

Robert Palmer: Heavy Nova • Simply Irresistible, Disturbing Behavior, She Makes My Day, More Than Ever, Change His Ways, etc. EMI-Manhattan 100035

The Very Best Of The Everly Brothers Bye Bye Love, Crying In The Rain, Bird Dog, others, Warner Bros. 103826

Kenny G: Silhouette • We've Saved The Best For Last, title song, Tradewinds, Pastel, Against Doctor's Orders, Let Go, more. Arista 100603

D.J. Jazzy Jeff & The Fresh Prince: He's The D.J., I'm The Rapper • Parents Just Don't Understand, Nightmare On My Street, etc. Jive 264134

Raffi: Singable Songs For The Very Young Shoreline 144494

Elton John: Reg Strikes Back • A Word In Spanish, I Don't Wanna Go On With You Like That, Goodbye Marlon Brando, Town Of Plenty, etc. MCA *DIGITAL* 100602

Elton John: Greatest Hits, Vol. 1 MCA 16

Vivaldi, The Four Seasons • English cert/Pinnock. Archiv *DIGITAL* 1

Joe Cocker: Classics Contains 13 A&M 1

Bruce Hornsby And The Range: So From The Southside • The Valley and Jacob's Ladder, plus others. RCA 1

Crosby, Stills, Nash & Young: Gre Hits (So Far) • Suite: Judy Blue Eyes Atlantic 13

New Age Bach: The Goldberg Varia Joel Spiegelman plays the Kurzwe Digital Keyboard. East-West 10

John Cougar Mellencamp: The L some Jubilee • Paper In Fire, Check Cherry Bomb, Rooty Toot Toot, etc. Mercury 13

Elvis: 18 Number One Hits RCA 1

Robert Cray: Don't Be Afraid Of The Title song, Don't You Even Care, more Mercury/Hightone 1

Jimi Hendrix: Kiss The Sky • F Haze, All Along The Watchtower, Vo Child, Are You Experienced, etc. Reprise 1

Parton/Ronstadt/Harris: Trio • To Him Is To Love Him, etc. Warner Bros. 1

Chicago 19 • I Don't Wanna Live W Your Love, Heart In Pieces, etc. Reprise 15

Peter Cetera: One More Story • Good Woman, more. Warner Bros. 10

Buckwheat Zydeco: Taking It H Why Does Love Got To Be So Sad? Eric Clapton), Creole Country, more. Island 10

The Sound Of Music/Orig. Sound RCA 10



Randy Travis: Old 8x10 **100**

The Police: Every Breath You Take Singles • Don't Stand So Close To Me Roxanne, etc. A&M 17

Sting: Nothing Like The Sun • We Together, They Dance Alone, Be Sti Beating Heart, more. A&M 27

Mozart, Overtures • Academy of St. tin/Marriner. Marriage Of Figaro, 8 r Angel *DIGITAL* 13

START NOW WITH 4 COMPACT DISCS!

Yes, pick any 4 compact discs shown here! You need buy just one sele regular Club prices (usually $14.98–$15.98) . . . and take up to one full yea Then you can choose another CD free as a bonus. That's 6 compact disc price of 1 and there's nothing more to buy . . . ever! (Shipping & handling a each shipment.)

HOW THE CLUB OPERATES

You select from hundreds of exciting compact discs described in the Clu azine and mailed to you approximately every 3 weeks (19 times a year). Ea highlights a Featured Selection in your preferred music category, plus a selections. If you'd like the Featured Selection, do nothing. It will be sen automatically. If you'd prefer an alternate selection, or none at all, just re

timate in savings...



GET 6 COMPACT DISCS FOR THE PRICE OF 1

WITH NOTHING MORE TO BUY...EVER!

Start with **4** COMPACT DISCS now!
pay just shipping & handling with Club membership.

Buy just **1** smash hit in one year's time.

Then get **1** bonus CD of your choice.

Enjoy **6** CDs for the price of one.

Nothing more to buy...EVER!

r: Born 2 B Blue • Ya Ya, Born Just A Little Bit, Gold Bless The McNasty, etc. Capitol 100591

State Of Euphoria • Be All, End Me Laugh; Out Of Sight, Out Of sm; more. gaforce 100589

ash: Classic Cash • Folsom s, Ring Of Fire, I Walk The Line, n, Cry, Cry, Cry, more. 100595

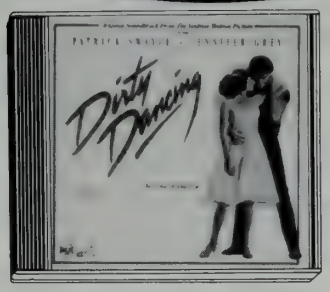
rum: Classics • 12 great hits! 134445

FX: Double Feature • The Lady ea, Passages, Golden Days, Mir- GRP *DIGITAL* 100016

Sampler • Over 67 minutes of 15 classic performances by Ella, Basie, Getz, etc. 173406

: Greatest Hits RCA 144578

rothers Band: Eat A Peach lue Sky, Ain't Wastin' Time No Polydor 163353



Dirty Dancing/Soundtrack 182522

Scott Joplin, Piano Rags • Joshua Rifkin plays The Entertainer, Maple Leaf Rag, Gladiolus Rag, 14 more. Nonesuch 164055

Eric Clapton: Time Pieces (The Best Of) Layla, I Shot The Sheriff, After Midnight, Cocaine, etc. Polydor 123385

losed with each issue of your magazine by the date specified on the card. ave at least 10 days to decide, or you may return your Featured Selection xpense. Cancel your membership at any time after completing your ship agreement, simply by writing to us.

FREE 10-DAY TRIAL

to you r 4 introductory selections for a full 10 days. If not satisfied, return h no further obligation. You send no money now, so complete the coupon it today.

VE 0%

INSTANT HALF-PRICE BONUS PLAN

Unlike other clubs, you get 50%-off Bonus Savings with every CD you buy at regular Club prices, effective with your first full-price purchase!

BMG COMPACT DISC CLUB

YOUR SAVINGS START HERE

Mail to: BMG Compact Disc Club
P.O. Box 91412 • Indianapolis, IN 46219

YES, please accept my membership in the BMG Compact Disc Club and send me the four Compact Discs I've indicated here, billing me for just shipping and handling under the terms of this ad. I need buy just 1 CD at regular Club prices during the next year—after which I can choose a FREE bonus CD! That's 6 for the price of 1...with nothing more to buy ever! (Shipping & handling is added to each shipment.)

RUSH ME THESE 4 CDs (Indicate by number)

D	D	D	D

I am most interested in the musical category checked here—but I am always free to choose from any (check one only):

A ☐ **EASY LISTENING** (Instrumental Vocal Moods) B ☐ **COUNTRY**
C ☐ **HARD ROCK** D ☐ **POP/SOFT ROCK** E ☐ **CLASSICAL**

[] MR
[] MRS
[] MISS First Name Initial Last Name (PLEASE PRINT)

Address

City State Zip

Telephone () Area Code

Signature

Limited to new members, continental USA only. Current CD Club members not eligible for this offer. One membership per family. We reserve the right to request additional information or reject any applications. Local taxes, if any, will be added.

YAT22 (BU)

DESIGN DIALOGUE: HENRI SAMUEL

The Eminence Grise of French Design

By Charlotte Aillaud



DERRY MOORE

"Throughout my life," says Henri Samuel (left), one of France's most celebrated designers, "I tried to design interiors that look as though they've been that way for eternity. I don't like t idea of 'décor.' " BELOW: The Sèvres Room, with circa 1770 motifs, is one of a series of installatic that M. Samuel created for the Wrightsman Galleries at the Metropolitan Museum of A

"THIS TIME I'M finished. I'm going to quit. I want to have a rest—or tire myself out some other way." Henri Samuel, France's foremost interior designer, laughs. "I wonder why I say that. I've never had so much work. Still, it's hard to believe I can't manage to do nothing!"

M. Samuel is a vigorous eighty-four. During his sixty-year career, army of clients ranging from M William K. Vanderbilt to Willia Randolph Hearst to the counte d'Ornano has allowed him scarce any time off. Even now, an unceasi round of commissions in Greece, rael and the United States leaves lit time to travel "for the fun of it." "E



PHOTOGRAPHY COURTESY THE METROPOLITAN MUSEUM OF ART

continued on page 5

THE 1989 CRESSIDA. THE PRIDE OF TOYOTA.

The king of luxury performance sedans is all-new for 1989. Cressida has uncaged a 6-cylinder, 24-valve engine that delivers 190 lionhearted horsepower. Complementing this power is Cressida's graceful new styling and an ergonomically designed interior of majestic luxury. There is also the reassurance of knowing that Toyota Quality has made Cressida the most trouble-free new car sold in America for the past two years.*

The 1989 Cressida. The pride of Toyota is the new master of the asphalt jungle.

A **36-month/36,000-mile** basic new vehicle limited warranty with no deductible and no transfer fee applies to all components other than normal wear and maintenance items.

Call 1-800-GO-TOYOTA for more information and the location of your nearest dealer. Get More From Life...Buckle Up!

TOYOTA QUALITY
WHO COULD ASK FOR ANYTHING MORE!



*Based on problems encountered in first 90 days of ownership — J.D. Power & Associates 1987, 1988 New Car Initial Quality Surveys.

© 1988 Toyota Motor Sales, U.S.A., Inc.


GAGGENAU
GAGGENAU

e the size, twice as appealing.
ew, exceptionally large 36 inch built-in oven from Gaggenau –
niversal heating system, pyrolytic self cleaning, rotisserie, automatic
erature sensor and a pizza/baking stone. Typically Gaggenau.

If your tastes are somewhat special, take a good look at the new built-in kitchen appliances from Gaggenau. You'll find that each of them features an unequalled combination of functionality, high quality materials, superior workmanship, and the sheer beauty of clean design. This is in fact why Gaggenau's built-in kitchen equipment has merited the Good Design Award so frequently.

The new line from Gaggenau is uniquely geared toward cooking with a difference. The built-in oven, the built-in gas hob, the glass ceramic hob, the electric barbecue grill, the electric deep fryer, the hob ventilator, the exhaust hood, and the automatic dishwasher – all of these units are patently different from your common, every day appliances. They are unmistakably Gaggenau – and they are made in Germany.

Would you like to learn more about Gaggenau? If so the new comprehensive brochure is yours by sending $5 to Gaggenau USA Corporation, Dept. A-1, 5 Commonwealth Avenue, Woburn, Massachusetts 01801.

The Difference is Gaggenau

The Eminence Grise of French Design
continued from page 50

erything's so complicated and held up by my work," he explains. "Then too, I love staying at home.

"I knew very early on that I would become a decorator," says M. Samuel. "As a child I made model rooms and furnished them, although oddly enough, later on in life I designed for the stage just once. I was raised by people who appreciated furniture and objects. My father was a banker, my grandfather a dealer in antiques, and my family put no obstacle in the way of my vocation."

But before he embarked on that vocation, the young Henri Samuel spent some time in New York learning to be a banker. "As soon as I got back to Paris, I managed to get a job with the house of Jansen as an assistant to Stéphane Boudin. I couldn't have been better situated for learning the business, but now I'm convinced that although the technical side is essential—you can't do without it—it is also minor. Everything else comes from inside you. You either have the gift or you don't. You're a decorator the way you're anything, with or without the unique genius that can never be taught."

M. Samuel expounds his views without bombast, for he is above all a man of nuance—what the eighteenth century would have called an *honnête*



RIGHT: The 18th-century Cabris Room, decorated with painted and gilded oak, recreates a salon from the Hôtel de Cabris in Grasse.

BELOW: A tapestry-covered alcove and elaborately carved fireplace surround distinguish the Lou XIV bedroom. An array of French furniture and decorative arts from the 17th to early 18th cen turies fills the room, which displays architectural elements that were designed by Henri Samue



continued on page 6



One gift, more than any other, is perfect when things don't work out like you've planned...a gift of flowers. Flowers have a way of saying you understand and you care, and flowers help people feel better instantly. This special gift can be sent to anyone, almost anywhere, just by asking your florist to send it through FTD.® So even when your weekend plans don't have a chance to begin, you can send a feeling that will never end.

FTD®

Flowers...

The feeling never ends.

A registered trademark of FTDA.
©1988 FTDA.

Elegance.

WILLIAMS
Antiques,
INC.

Georgia's largest antique dealer, established in 1927, has a 40,000 square foot showroom. We specialize in fine French and English antiques from all periods. We also have a library of 5,000 fine antique books.

Williams is also noted for our exceptional hand crafted custom reproductions.

3415 Mal[illegible] Drive
Atlanta, GA 30341
(404) 457-[illegible]
1-800-241-1918





SMALLBONE
KITCHENS BEDROOMS & BATHROOMS



Stonewashed walls, majolica tiles and terracotta floor lend a mediterranean feel to this handpainted kitchen. The island and the lowered corner hob are examples of Smallbone's flexibility in design and bespoke joinery.

SHOWROOMS: EAST COAST: 150 EAST 58TH STREET, NEW YORK, NY 10155 Tel: (212) 486-4530
WEST COAST: 315 SOUTH ROBERTSON BLVD, LOS ANGELES, CA 90048 Tel: (213) 550-7299

For your 48 page full color catalog of Kitchens, Bedrooms and Bathrooms phone: **(212) 486-4530** (east coast) or **(213) 550-7299** (west coast). Alternatively send $5.00 with this coupon to: Smallbone Inc., 150 East 58th Street, New York, NY 10155

Name _____ Telephone _____

Address _____ Zip Code _____

Through Designers and Architects

ADI/89K

RUBELLI, INC.

Pure Linen "Bella Figura"



LORENZO COLLECTION Distributed by BOR

Architects and Interior Designers

FREE!



24 colorful pages of window and patio door facts.

This colorful booklet will be helpful whether you're building a new home, remodeling or replacing windows. It features photos and explanations of Andersen windows, patio doors and roof windows. As well as information on basic sizes, energy facts and more. To learn more, see your Andersen dealer (in the Yellow Pages under "Windows")

The Eminence Grise of French Design

continued from page 54

homme. To a flawless knowledge of period styles and a solidly based professionalism, he brings wisdom tinged with irony—and that gift that can never be taught. "I don't like to be asked why I do this or that," he says. "I follow instinct and taste, never fashion. I abhor fashion."

At Jansen, and later at the houses of Ramsay and Alavoine, Henri Samuel dealt with a demanding clientele much taken with eighteenth-century styles. Often, the clients themselves owned admirable antiques. "But contrary to a certain reputation I have," he says, "I wasn't at all dedicated to the eighteenth century. In those days, it was simply very much in fashion. People who visit me at home are sometimes quite surprised at the space I give to contemporary art."

In Henri Samuel's salon, a large room decorated in red, Balthus's *La Jeune Fille Endormie* hangs over a console by the sculptor César. Next to a sofa stands Guy de Rougemont's "cloud" table; in front of a window is the silhouette of a table by Diego Giacometti. "I like Giacometti's furniture very much. He designed a beautiful banister for a modern residence that I recently decorated in Switzerland." For many other projects, M. Samuel has called on the most celebrated artists of our time.

Though M. Samuel balks at the dictates of fashion, he is nevertheless largely responsible for the current and widespread vogue for Second Empire interiors. It all began when the baron and baroness Guy de Rothschild asked him to execute his "recreation" of the château at Ferrières. "I invented nothing," he claims. "All I did was fix things up." The spectacular success of this "fixing-up" brightened the Second Empire style—until then imbued with a somewhat chilly grandeur—with the charms of paisley, red plush, potted palms and Orientalist nostalgia.

"However much I feel the Second Empire style was right for Ferrières, or in another form for Count and Countess d'Ornano," explains M. Samuel, "I'm exasperated by this mania for using it just anywhere. In the two houses I've mentioned, there was also a happy collaboration between designer and owners. I hate it when people say, 'Do as you wish.' I like to build on my clients' taste and ideas. The fact is that however refined or inventive a project may be, it remains lifeless if its occupants don't bring to it their own finds and quirks."

Among the clients M. Samuel has enjoyed working with, Edmond de Rothschild figures prominently. "He knows precisely what he wants." M. Samuel is particularly proud of the installations for the salon at the Israel Museum in Jerusalem—Baron de Rothschild's gift to that country. "We brought over a paneled salon made for Louis XIV's banker Samuel Bernard that had once belonged to the baron's grandfather."

He is also proud of his installation of the eighteenth-century rooms in the Wrightsman Galleries at the Metropolitan Museum of Art. Another favorite project was his restoration of the rooms of the Grand Trianon at Versailles, hung with their eighteenth-century tapestries.

Henri Samuel doesn't like to limit himself to such exemplary successes and asserts (with a hint of mischief), "I'm also a specialist in the First Empire, which I often resorted to when I was starting out. I did all the Empire rooms at Versailles, and I've also redone the main floor of the Château Margaux in this style. Upstairs, in the bedrooms, I allowed for greater freedom. I've gradually evolved toward a mingling of styles that almost always adds a great deal of charm. For example, in the Château de Bellerive, owned by Prince Sadruddin, we introduced a combination of Orientalism and Louis XIII."

In the heart of the Faubourg Saint-Honoré, Henri Samuel's spacious living salon is bathed in light reflected from a green-and-white garden. "I once had a very charming house in

continued on page



AHWAHNEE

THE WICKER WORKS

CORPORATE HEADQUARTERS & SHOWROOM/ *267 Eighth Street • San Francisco, California 94103 • 415.626.6730 TELEX 330408*

SAN FRANCISCO, LOS ANGELES, DENVER/ *Knerdler-Fauchere;*

CHICAGO/ *Karl Mann Chicago;* TROY/ *Nancy Mason;* PORTLAND, SEATTLE/ *Wayne Martin, Inc.;* NEW YORK/ *Jack Lenor Larsen;* HONOLULU/ *Fee-M[illegible]*

LAS, HOUSTON/ *Walter Lee Culp Assoc;* MIAMI, ATLANTA/ *Jerry Parr & Assoc;* BOSTON/ *George and Frances Davison;* PHILADELPHIA, WASHINGTON[illegible] *Higgins, Ltd.*

WICKER WORKS 1988 STONE & STECCATI PHOTOGRAPH[illegible] SEND $4 FOR COLOR BROCHURE AVAILABLE THROUGH YOUR ARCHIT[illegible] OR INTERIOR DESIGNER

The challenge was to create a new car worthy of wearing the Thunderbird wings. The result is the most aerodynamic Thunderbird ever. And a car with performance to match its looks.

A responsive 3.8 litre V-6 engine with sequential electronic fuel-injection is standard. So is an independent rear suspension. And there's even the option of four-wheel-disc anti-lock brakes.

Inside, Thunderbird achieves a new level of comfort and convenience with increased room for five adults and a long list of standard features, including air conditioning, power windows and an electronic AM/FM stereo.

There's never been a car like Thunderbird. And there's never been a Thunderbird like th



Buckle up–together we can save lives.

all adds up to an automobile that's
essive even by Thunderbird standards.
1989 Ford Thunderbird.

sferable 6-Year/60,000-Mile
ertrain Warranty.
overs you and future owners, with no
fer cost, on major powertrain components
years/60,000 miles. Restrictions and
deductible apply. Ask to see this limited warranty at your Ford Dealer.

New Ford Thunderbird

Have you driven a Ford...lately?




Kitchen Interior Design by SieMatic
SieMatic®
To receive your full-color SieMatic Kitchen Book with 132 pages of kitchen design ideas and floorplans, send $12.
to SieMatic Corporation, Dept. AD-01, Box F286, Feasterville, PA 19047-0934. For inquiries call (215) 244-0790.
Available through your interior designer or architect. Also available in Canada.



)ONLIGHT IN PLATINUM

Franklin Mint
klin Center, Pennsylvania 19091

se enter my order for Moonlight in Platinum. I need send no ment now. Please bill me $39.* when my imported sculpture ady to be sent to me, and for the balance in four monthly allments of $39.* each, after shipment.

ny state sales tax and
of $3. for shipping and handling.

ORDER FORM
PLEASE MAIL BY FEBRUARY 28, 1989.

SIGNATURE _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

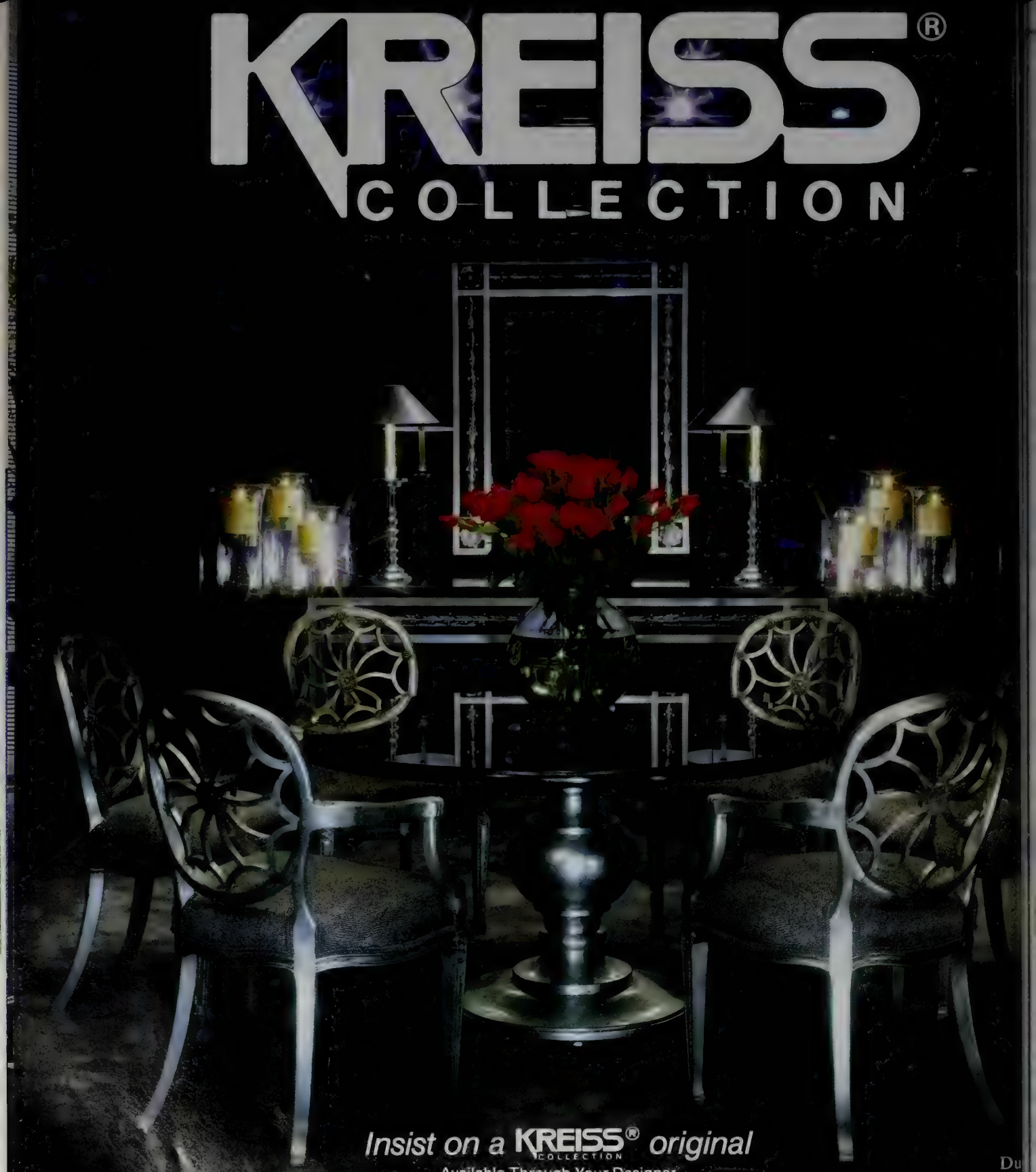
NAME _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY/STATE/ZIP _____

11712-70

KREISS®
COLLECTION



Insist on a KREISS® COLLECTION *original*

Available Through Your Designer

For the number of your nearest showroom, call 800-334-3495. In California, 800-824-4988

FOR OUR FULL-COLOR CATALOGUE SEND $20.00, REFUNDABLE WITH PURCHASE

Kreiss® Collection: 145 W. 134th St., Los Angeles, CA 90061 FAX: 213-327-5982

Los Angeles/New York, 212-755-5611/Chicago, 312-822-0440/Atlanta 404-261-8304/Dania FL, 305-925-4156/
Dallas, 214-742-5058/Palm Springs/San Francisco/Honolulu/Tokyo/Seattle/San Diego/
Phoenix, 602-953-3525/Denver/Houston/Washington D.C./Laguna Niguel/Salt Lake City

GRAND OPENING

Atlanta • Atlanta Decorative Arts Center • 404-261-8304

le Wagner Corp.

SEMI-PRECIOUS AND VERY PRECIOUS.



SHERLE WAGNER

NOTHING IS SO RARE AS PERFECTION.

This child displays her potential as one of tomorrow's leaders by her reading material and seating material. Sherle Wagner's majestic water closet, artfully carved from a single, solid block of marble. While all Sherle Wagner custom pieces are available in a variety of stones, our discerning youngster was quite definite regarding her preference for the marble shown here. For illustrated catalog, send $5 to Sherle Wagner, 60 East 57th Street, New York, N.Y. 10022.

QUALITY: *YOU HAVE OUR NAME ON IT*



For over forty years, only the finest in custom shutters, dividers, shojis and doors. Available through your designer. Call with dimensions for a telephone estimate. We ship worldwide.

(213) 838-3156
(800) 458-1482

Factory Showroom
3550 Hayden Avenue
Culver City, CA 90232

Dealer inquiries solicited

LENYO corporation

Paul Heinley
SHUTTERS



SEE THE WONDERS OF EUROPE.
THEN BRING ONE HOME.

Combine your next European trip with the purchase of Scorpio, the German sedan that walked away with 18 major European automotive awards. The Scorpio European Delivery Program makes it easy. Your car is licensed and fully documented when you arrive–for you to enjoy on the continent. When your trip ends, just return your Scorpio to one of 19 locations in 8 countries, and it will be shipped directly to your U.S. dealer. Scorpio. Imported from Germany for select **Lincoln-Mercury dealers.** For more information, call 1-800-822-9292.

SCORPIO
GERMAN PERFORMANCE YOU CAN BE COMFORTABLE WITH.

Buckle up–together we can save lives.

LINCOLN-MERCURY DIVISION Ford

Henri Samuel
continued from page 60

country, but I don't miss it at all. This is my country now. Where would I find time to go to the country anyway? At the moment I'm working on a project I'm very enthusiastic about, an enormous place called Chartwell House that belongs to Jerry Perenchio. We found old paneling, and as for all my projects, the tapestries we're using are being woven here in my own workshops. I attach extreme importance to this."

Henri Samuel exercises his influence and authority with extraordinary restraint, holding himself aloof from society's succeeding waves of snobbery. He has never fought to impose himself. He is a serene man who has managed to lend the same equilibrium to his life that he bestows on a room. "I never do anything to excess." And it is probably the subtle harmony that emanates from everything around him that is responsible for his resounding success. His cultivation encourages clients; his discretion reassures them.

"I don't like to be asked why I do this or that. I follow instinct and taste, never fashion. I abhor fashion."

Henri Samuel has no nostalgia for the past. "I don't look back. I like the times I live in. My only regret is that I never learned to play the piano well."

Two basset hounds, mother and daughter, bound into the room and fling themselves onto his lap. He points to the mother, and laughs with just a trace of the dandy. "She's as old as I am!" Then Henri Samuel rises briskly from his chair. He has things to do: He's off early the following morning. He mustn't be late for the Bayreuth Festival.□

CREATE YOUR OWN TABLETOP MASTERPIECE



©1988 FITZ AND FLOYD

FOR THE RETAILER IN YOUR AREA AND OUR BROCHURE OF FINE CHINA AND DECORATIVE ACCESSORIES
WRITE FITZ AND FLOYD, INC. CONSUMER RELATIONS, DEPT. 12A P.O. BOX 815367 DALLAS, TX 75381-5367.

UNMISTAKABLY FITZ and FLOYD

QUALITY: *YOU HAVE OUR NAME ON IT*



For over forty years, only the finest in custom shutters, dividers, shojis and doors. Available through your designer. Call with dimensions for a telephone estimate. We ship worldwide.

(213) 838-3156
(800) 458-1482

Factory Showroom
3550 Hayden Avenue
Culver City, CA 90232

Dealer inquiries solicited.

LENYO corporation

Paul Heinley
SHUTTERS



SEE THE WONDERS OF EUROPE.
THEN BRING ONE HOME.

Combine your next European trip with the purchase of Scorpio, the German sedan that walked away with 18 major European automotive awards. The Scorpio European Delivery Program makes it easy. Your car is licensed and fully documented when you arrive–for you to enjoy on the continent. When your trip ends, just return your Scorpio to one of 19 locations in 8 countries, and it will be shipped directly to your U.S. dealer. Scorpio. Imported from Germany for select **Lincoln-Mercury dealers.** For more information, call 1-800-822-9292.

SCORPIO
GERMAN PERFORMANCE YOU CAN BE COMFORTABLE WITH.

Buckle up–together we can save lives.

LINCOLN-MERCURY DIVISION Ford

Henri Samuel
continued from page 60

country, but I don't miss it at all. This is my country now. Where would I find time to go to the country anyway? At the moment I'm working on a project I'm very enthusiastic about, an enormous place called Chartwell House that belongs to Jerry Perenchio. We found old paneling, and as for all my projects, the tapestries we're using are being woven here in my own workshops. I attach extreme importance to this."

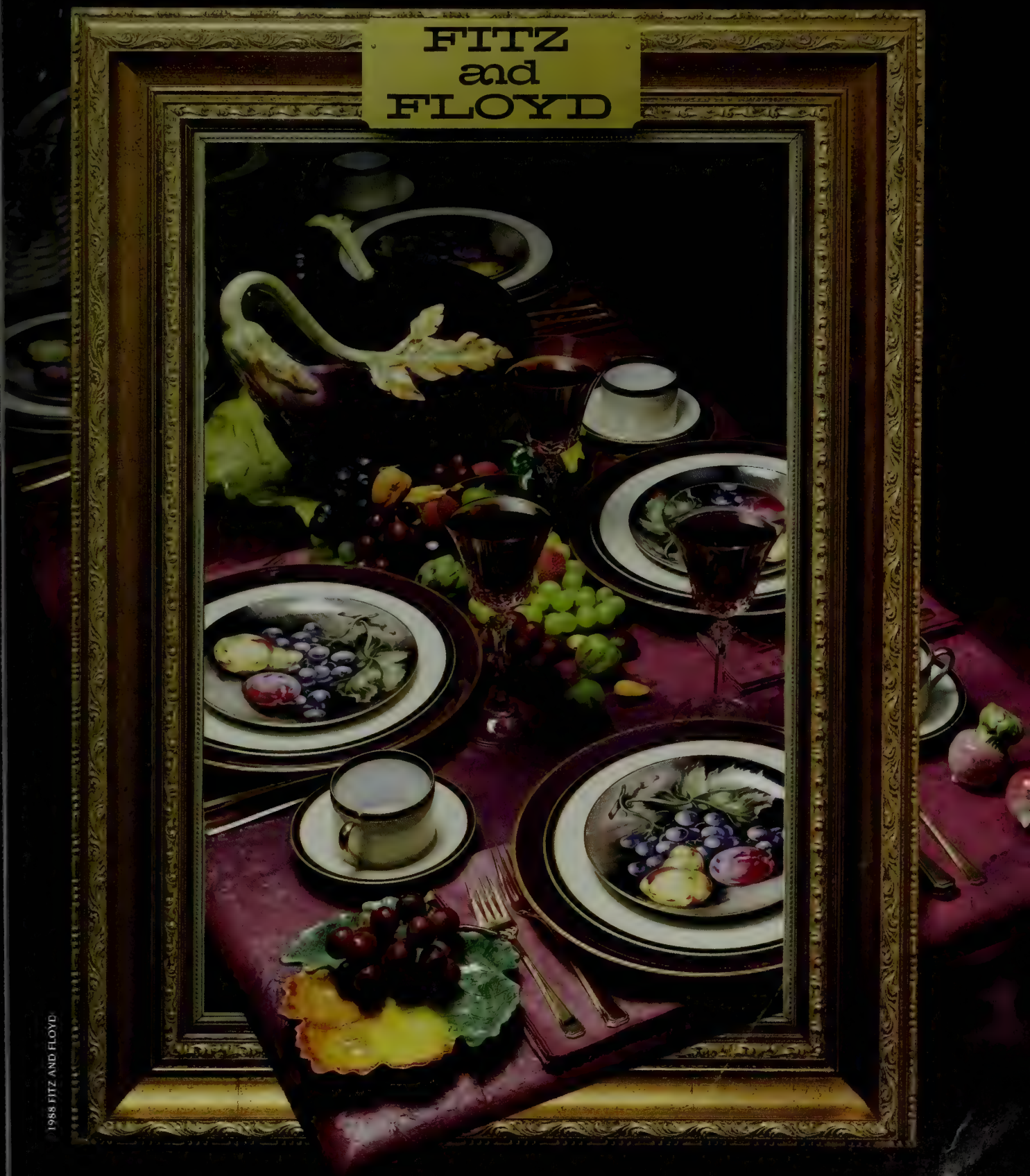
Henri Samuel exercises his influence and authority with extraordinary restraint, holding himself aloof from society's succeeding waves of snobbery. He has never fought to impose himself. He is a serene man who has managed to lend the same equilibrium to his life that he bestows on a room. "I never do anything to excess." And it is probably the subtle harmony that emanates from everything around him that is responsible for his resounding success. His cultivation encourages clients; his discretion reassures them.

"I don't like to be asked why I do this or that. I follow instinct and taste, never fashion. I abhor fashion."

Henri Samuel has no nostalgia for the past. "I don't look back. I like the times I live in. My only regret is that I never learned to play the piano well."

Two basset hounds, mother and daughter, bound into the room and fling themselves onto his lap. He points to the mother, and laughs with just a trace of the dandy. "She's as old as I am!" Then Henri Samuel rises briskly from his chair. He has things to do: He's off early the following morning. He mustn't be late for the Bayreuth Festival. □

CREATE YOUR OWN TABLETOP MASTERPIECE

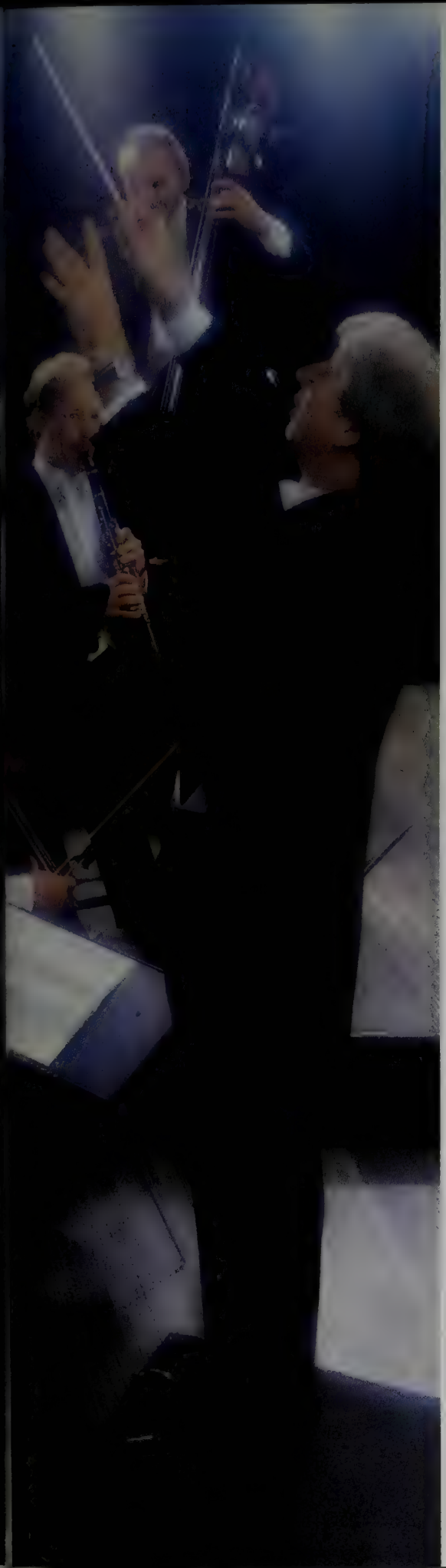


1988 FITZ AND FLOYD

FOR THE RETAILER IN YOUR AREA AND OUR BROCHURE OF FINE CHINA AND DECORATIVE ACCESSORIES
WRITE FITZ AND FLOYD, INC. CONSUMER RELATIONS, DEPT. 12A P.O. BOX 815367 DALLAS, TX 75381-5367.

UNMISTAKABLY FITZ and FLOYD





Technics
The science of sound

We'd like to tell you that our new Digital Ensemble sounds like nothing you've heard before. But we really can't. Because it sounds like a concert grand piano, an acoustic bass, a saxophone and other instruments you're likely to find in a twenty-piece orchestra.

However, this is one twenty-piece orchestra that doesn't require twenty musicians. It only requires one.

Introducing The Technics Digital Ensemble.

From the moment you sit down, you're playing a masterpiece. An instrument that can capture the richness and intricacy of a concert grand piano. And even if you're not a serious musician, it can make you sound like one.

Besides digital sampling for incredibly accurate sound, it lets you play the entire rhythm section with one hand and the melody with the other. It also allows you to play virtually any chord with a single finger. Or you can preselect all kinds of rhythms from big band to bluegrass and automatically accompany yourself. Then you can orchestrate the whole piece with a built-in 4 track recording system made for overdubbing single instruments, or even a whole section.

There's also one other feature that sounds incredible. The price. It costs as much as $40,000 less than a concert grand.

But as impressive as all this sounds on paper, it's not nearly as impressive as it sounds in person. Call 1-800-248-3232 for the participating Technics dealer nearest you and ask for a demonstration. Or go listen to a great twenty-piece orchestra. You'll find that perhaps the only difference between the two is the scale.

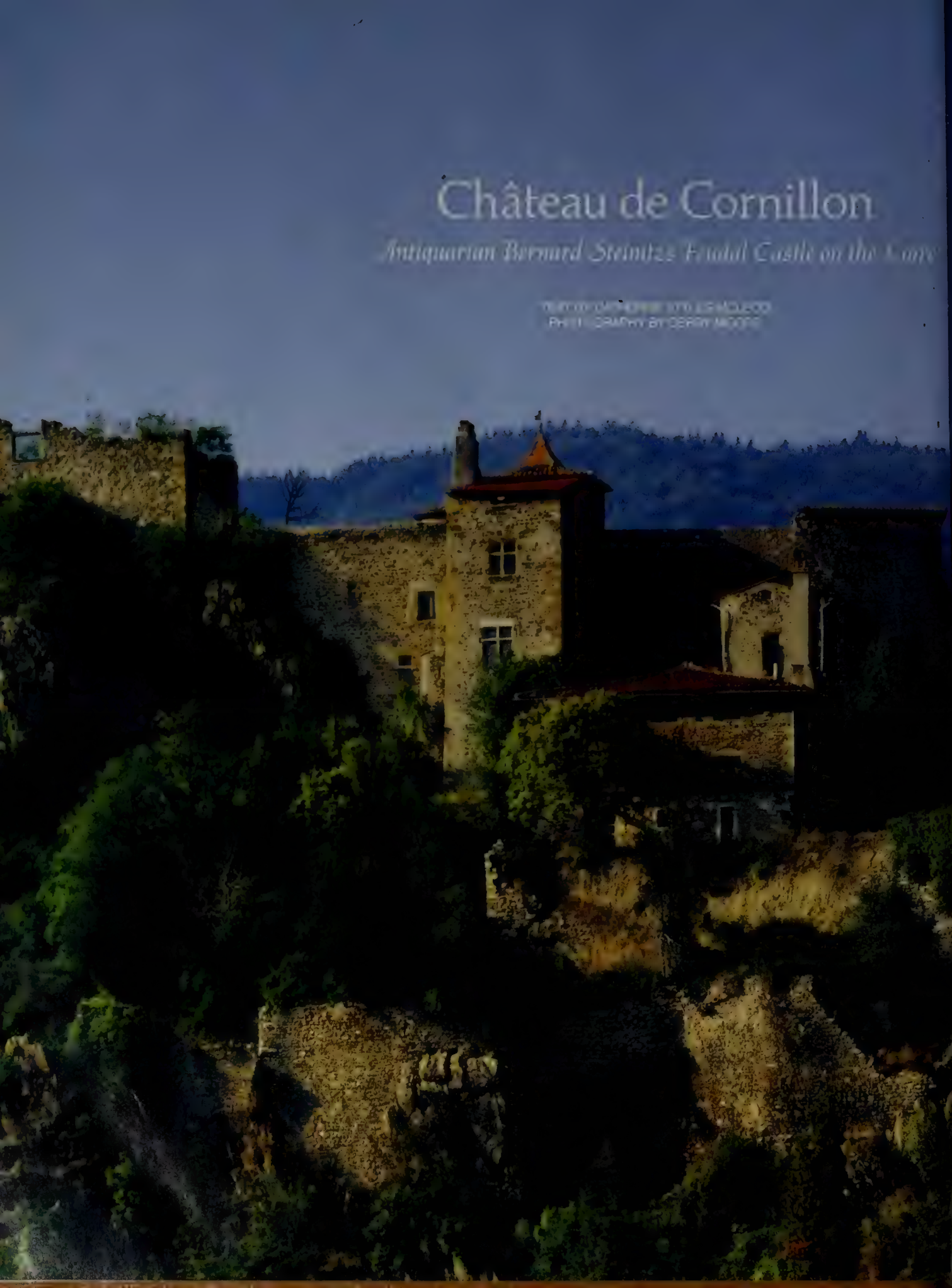
INTRODUCING THE SAME SOUND ONLY IN A DIFFERENT SCALE.



The Technics Digital Ensemble with 20 different musical sounds.

Château de Cornillon

Antiquarian Bernard Steinitz's Feudal Castle on the Loire









ABOVE: Below a circa 1650 French octagonal mirror in the main salon is an elaborate 17th-century Flemish cabinet with ivory inlay on a gilt stand. RIGHT: Lending the salon its air of what Steinitz calls a *cabinet d'amateur*, or collector's study, are such varied pieces from the 17th and 18th centuries—his favorite period—as a Boulle marquetry desk and an octagonal mirror, below which is a circa 1680 inlaid-ivory and floral marquetry cabinet from Antwerp. Animating the Louis XIII boiserie is one of a pair of sconces called *bras de lumière*, literally "arms of light." The bronze figures date from the 17th century. In the foreground is a Savonnerie rug.







THE FOUNDATIONS of the Château de Cornillon are locked into the rock on which they were built, and have existed since about the year 1000. Then, as now, hawks and owls wheeled around this rugged crag that plunges, on one side, in a vertiginous drop clear to the Loire, swirling broad and green below.

Once the village of Cornillon clustered for protection against one of the château's outer walls. In times of war the villagers often sought refuge in the castle. For centuries Cornillon stood, dominated by a succession of lords who drew part of their income from a toll on boats passing up and down the river, an immutable part of the landscape.

The château is now the residence of Bernard Baruch Steinitz, his wife, Simone, and their five children. "It's authentic," he remarks, "and strong. But there's humanity in the strength. It's an almost supernatural place. But there's nothing snobbish about it."

Much of the description could be applied to the owner himself, who has become one of the greatest antiquarians of France.

His own training in appreciation began young. Bernard Steinitz's family came to France from Eastern Europe, and his father, who collected antiques, often took his son to auctions. The young Steinitz found he had a precocious flair for antiques.

After his father's death Bernard Steinitz realized that while he had very little money, he did have a gift for recognizing objects, buying and selling them, and then going in search of more in what he describes as "a sort of ritual." His greatest pleasure still lies in discovering rare and often princely furniture and objects for an elite clientele, offering his time

The still-vivid tones of a 17th-century Flemish tapestry, one of a pair, complement a circa 1700 Flemish still life and a circa 1650 ebony cabinet-on-stand attributed to *ébéniste* Antoine Massé. Over the door are the arms of the lords of Cornillon. The carpet is Persian. "Art belongs to mankind and to all who love it," Bernard Steinitz says, "and to those with the gift and the heart to appreciate life."





and advice with a sensibility that makes him the modern counterpart of a seventeenth- or eighteenth-century connoisseur.

Today Bernard Steinitz has prestigious galleries in Paris and New York as well as a Left Bank atelier where, in the spirit of an *haute époque* workshop, skilled craftsmen restore objects to their original perfection.

"I don't believe art belongs to one country," he says. "My thrill is rediscovering something that has been lost from sight—the more beautiful it is, the more I enjoy seeing it go to an appreciative buyer." Cornillon is an expression of his own imagination and love of history.

The years have been kind and cruel to the Château de Cornillon. Time was when, with its heritage of furniture, its collections of books, Gothic linenfold doors and glorious tapestries, it fell into disrepair. Books moldered. Stone crumbled. The great walls sagged inward. The owls nested, hooting their disdain for all things transient.

"I like to save things," Bernard Steinitz observes. "We're citizens of this century and we think we have this century's mentality, but really we're no different from the people who lived before. When I'm here the atmosphere takes over. Time is continuity." About a room he believes once belonged to a young woman, Steinitz says, "Here she prayed, and here she slept and here she dreamed, and here she looked out the window. There's sensuality, mythology and meaning in everything."

The window from which this French lady might have gazed down on the river, the fields and the passing parade of knights, merchants, pil-

"If, by chance, you are invited for dinner, you can sit in one of the six armchairs of Louis XIV's time," muses Steinitz of the château's dining hall (also on cover). According to archives, 16 teams of oxen were required to transport the circa 1550 carved stone fireplace to its site during the Renaissance, when the château was first restored. At right are a pair of 16th-century grotesques and a tapestry of the same period. The chandelier is late Gothic.



grims and peasants was, in fact, placed there during the Renaissance, when the château was restored. Before that Cornillon, constructed for the exigencies of war, had only arrow slits, while a drawbridge and a single door to the outside world protected it from the onrush of enemies. A well, still in existence, provided water drawn from the depths of the rock. Not that the barons of Cornillon were particularly pacific characters themselves. Henri IV, shrewdly aware of their strength, had one of the castle donjons torn down at the close of the sixteenth century in an attempt to put the lords of Cornillon in their place.

With the Renaissance, life had already become more tranquil, and it continued so. Today, the Steinitzes delight in the huge log fire they set blazing in the exquisitely carved sixteenth-century fireplace in the lord's dining hall. By its light the tapestry on the wall, with its bestiary of curious animals—ostriches, mon-

continued on page 160

OPPOSITE: In keeping with the 17th-century spirit, a bedroom features a Louis XIII canopy bed hung with flame-stitch-bordered panels and an embroidered valance. The drawers of the Florentine cabinet are decorated with enamel. ABOVE: Circa 1650 Cordovan leather covers the walls of the lord's bedchamber. Brocades hang from the Renaissance bed, which is spread with a petit-point cover; beyond is a Renaissance cabinet by Sambin. In foreground, a Savonnerie carpet. BELOW: An antique bicycle rests in a château passageway.



MARIANNE HAAS

"It's authentic, and strong. But there's humanity in the strength. It's an almost supernatural place."

ARCHITECTURAL DIGEST VISITS:

Yves Montand

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DANIEL H. MINASSIAN



"IT'S NOT A QUESTION of starting a new life. Life goes on," says Yves Montand. And what better demonstration of life's continuity than the fact that at the age of sixty-seven Montand is awaiting the birth of his first child.

Thirty-six years ago, after his one-man show at the Théâtre de l'Etoile in Paris, the French fell in love with his voice, which moved them in a way no one else's has since. He also knew how to move across a stage like nobody else. "When I was seventeen I was crazy about American movies," he says. "It was fun after seeing a film to walk through the streets ambling like a cowboy, or with the winged ease of Fred Astaire. I used to spend hours in front of a mirror imitating him."

During the war the young Italian immigrant, who started life as Ivo Livi, the son of a Tuscan broom manufacturer who had settled in Marseilles, ended up in Paris. He had already held a variety of jobs—deliveryman, dockworker, factory hand, hairdresser—before he appeared on the stage of Marseilles's Alcazar music hall. Unfortunately, Ivo sang a little off-key. But a whole repertoire of false notes couldn't discourage the stubborn youth, who liked to entertain his friends with imitations of Mickey Mouse and Donald Duck.

So he persevered, making a hit at the Alcazar with a song called "Dans

OPPOSITE: Yves Montand relaxes by the piano at his country retreat, Autheuil in Normandy. The house has traditionally been where he and friends gather to write and work. LEFT: The main entry, with terra-cotta floors and wicker and wrought-iron furniture, leads to the living room at the end of the corridor.



les Plaines du Far West." By that time, he was also appearing under a new name. "When I was a kid," he recalls, "my mother would call out into the street, 'Ivo, *monta*!' ['Ivo, come up here!'] Ivo became Yves; *monta*, Montand."

In Paris he got his first big break thanks to Edith Piaf. The frail singer was much taken with the awkward but highly gifted youth. "She was beautiful and, on stage, unforgettable," he says. "Her advice saved me a lot of time even if I didn't always listen to it. For me she's one of the women who really count. I don't think you can fall in love more than two or three times in your life—or else you're fooling yourself."

By the mid-forties, Montand was focusing on one goal: to become an actor. "I started out as a singer, but my dream, my one passion, was the movies." His first major role was in *Les Portes de la Nuit*—a flop. "To have Marcel Carné as the director and Jacques Prévert as the screenwriter and be as bad as that took some doing," he says now.

He sang off-key, and perhaps in those days his acting wasn't on key either. But he went on to become France's foremost singer and actor, partly as a result of his intelligent choices of songs and roles. He appeared in *Z*, *L'Aveu* and *State of Siege* under the direction of Costa-Gavras and reemerged recently in *Jean de Florette* and *Manon of the Spring*. His instinct for the right material always preceded what his late wife, the actress Simone Signoret, called "pulling everything together." Francis Lemarque, who has written some of Montand's best songs, puts it beautifully: "Montand is a guy who sings with his hands."

A tired Montand, just back from a morning's shoot on his latest film, *Three Seats for the Twenty-sixth*, paces up and down his apartment on the Quai des Orfèvres in the center of Paris. Reflections from the Seine invade a living room crammed with books, photographs and a piano. Outside, poplars sway gently, and so does Montand. "I love this place. Simone and I found it when we were starting our life together. It became our 'caravan,' full of children—my stepdaughter, Catherine Allégret, grew up here—and friends."

Signoret died in 1985, but he says, "Simone's presence is very strong. I talk to her and she answers. I know, maybe it sounds a little strange, but I derive a lot of energy from our conversations. In my house at Autheuil in Normandy, on the other hand, her 'non-presence' is much stronger, and I suffer because of it. But it's a beautiful house, and there's a long-standing tradition that it also belongs to my friends, who write and work there. Everybody does as he pleases."

Montand's close friend, the Spanish writer Jorge Semprun, calls Autheuil a "friend's paradise." Montand says, "I like the driveway lined with linden trees, with the house's tranquil white façade at the far end. It's



LEFT: An antique chair in a corner of the dining room provides the frame for a still life of fruit from the orchard. OPPOSITE: The dining room, which has black-and-white marble tiles, was furnished by the actor-singer with mahogany Directoire pieces. Dominating one wall is an 18th-century map of the world.





an eighteenth-century *gentilhommière* that I bought in 1953 after that one-man show at the Théâtre de l'Etoile." He says he owes the house to a few songs—"Battling Joe," "Les Cireurs de Broadway" and "Feuilles Mortes."

In the large living room, which affords a generous view of the garden, Montand and his guests do more than play poker, a game he loves ("I can play cards all night"). The room also echoes to heated political discussions among the circle of intimates Montand calls family. Arranged on the piano, autographed photos of John F. Kennedy, Marshal Tito and Martin Luther King, Jr., attest to

continued on page 162



LEFT: The long pathway that leads to the house, which was built just before the French Revolution, is shaded by linden trees interspersed with vases. ABOVE: Montand says he has changed little at Autheuil since he bought it in the 1950s after a one-man show in Paris.

On the Côte d'Azur

Martin and Toni Sosnoff's Villa Above Nice

AS THE INSIDE FLAP of Martin Sosnoff's recent book, *Silent Investor, Silent Loser,* has it, Sosnoff, an avid collector of contemporary art, is the cofounder and chairman of the board of Atalanta/Sosnoff Capital, an investment management company. He has been a columnist for *Forbes* magazine. He and his wife, Toni, have four children, six standard poodles and four Thoroughbreds and divide their time between Connecticut, New York City and their villa on the Côte d'Azur.

In point of fact, Toni and Martin Sosnoff are a dyed-in-the-wool New York couple (Sosnoff was raised in the Bronx) who happen to have an irrepressible capacity for the good life, and whose love for things beautiful is reflected in their New York



Atop the hills of Nice above the Côte d'Azur is Martin and Toni Sosnoff's 1925 residence, restored by Timothy Macdonald as a timeless setting for their collection of contemporary art. "The villa stands on grounds that have not been changed in centuries," says Martin Sosnoff, a New York investment adviser.

ABOVE: An arched wrought-iron-and-glass door leads into the house. RIGHT: Jean-Claude Farhi's rug, *Southern Paradise,* animates the marble-floored entrance hall; in the living room beyond is his 1987 *Homage to Sony.*

INTERIOR DESIGN BY TIMOTHY MACDONALD
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY MARIANNE HAAS







apartment in the Dakota, in their house in New Canaan, Connecticut, and, most visibly, in their villa atop the hills of Nice on the Riviera.

Indeed, to drive along the ever-rising slopes of Nice's Moyenne Corniche toward the old fort of Mont Alban and, by way of the Route Forestière, encounter the Sosnoff villa, is to have reached what Martin Sosnoff calls "a timeless spot."

"You're literally on top of the world," he says. "Look down—it's all of Nice and the whole of the Bay of Angels. Look across—those are the mountains of France *and* Italy."

As Toni Sosnoff explains, the villa, Tuscan in design, had been something of a noble dowager fallen on very hard times. "When we first saw it, the rooms were tiny, dark, devoid of any charm. No one had lived there for ten years. Still, when Martin and I were shown the property we knew we had to have it."

OPPOSITE: The library contains an Art Déco zebrawood suite by Ruhlmann and fanciful shelves and cabinets by Farhi. Set over the Louis XVI limestone mantel is a circa 1940 French mirror. Vase by Daum. ABOVE: "I wanted to turn back the clock," says Macdonald, who sought the look of a 1920s Côte d'Azur *hôtel particulier* for the villa. Emphasizing the theme in the dining area are a 1925 Italian table, French chairs and a Venetian glass chandelier. The bronze incense burner is from the Marché aux Puces in Paris. At right is Arman's 1986 sculpture *Wrenches*.

When, some weeks later, the Sosnoffs flew in New York-based designer Timothy Macdonald—a friend of long standing—to take charge of the villa's reconstruction, its unappealing gloom soon gave way to radiant spaciousness and light. In an act of architectural transmutation, Macdonald provided the owners with a villa of classic American clarity and comfort while still retaining the aura of romanticism inherent in a mid-1920s Côte d'Azur *hôtel particulier*.

"We ripped out everything that was heavy and ponderous," Timothy Macdonald says. "We knocked out walls and put in large windows that look out on terraces and formal gardens. We installed Portuguese marble floors that give the whole place a silken, translucent air, and we bleached all the woodwork so that it assumed a light driftwood color. Finally, it was a question of creating a sunny, relaxed place of a certain informality without destroying any of the villa's formal elegance."

With the structural part completed, the task of furnishing some sixteen rooms now fell to the designer. It had been decided that everything would be purchased in Europe. Every sofa, chair and table, every mirror, every chandelier and all of the villa's accoutrements are from the south of France, Paris, Milan or Vienna.

What ultimately give the villa its touch of true contemporaneity are the artworks that Martin Sosnoff has

collected throughout his years in France. Works by Arman, César, Jean-Claude Farhi and Ben offer coloristic counterpoint to the general white tonality of the villa's interior.

As for the art of entertaining, the Sosnoffs are considered the ultimate hosts—which may account for Toni Sosnoff's nickname, Comtesse du Mont Alban.

"We have many, many friends on the Côte d'Azur—particularly in Nice," she says. "Nice is not as chichi as, say, Cap d'Antibes, but it's a true nineteenth-century city. It's also a romantic city, and very cosmopolitan. We know people from all walks of life, and they all come."

"Being here offers me the sort of peace I simply can't find anywhere else," says Martin Sosnoff. "I can produce more here in a day than I can in a month in New York. Of course, the rhythm of life is much calmer here—much more human. This is something money can't buy. It's more like a gift—a priceless gift—and it means an awful lot to me."□



ABOVE: A sculpture group by Pol Bury, *Avril 1987*, dominates a grassy expanse behind the house. "My interest in art goes back a long time," says Martin Sosnoff. "I was 19 or 20 when I became interested in collecting contemporary works." Umbrellas by Wicker Works. RIGHT: The terrace overlooks Nice. "On clear days you can see Italy. It's like being on top of the world," Martin Sosnoff says.





Acts of Culture

Jean-Claude Brialy's Château in the Marne Valley

INTERIOR DESIGN BY MICHEL VAN LEEMPOEL
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY SIMON BROWN

"I probably wanted it to exorcise my itinerant childhood," says French actor Jean-Claude Brialy (below) of his 18th-century château in the Marne River valley. ABOVE: Acquired in 1965, the château has undergone a 20-year restoration overseen by interior designer Michel van Leempoel. OPPOSITE: An antique sedan chair and a 17th-century religious figure stand in the entrance hall; the marble-paved floor and staircase are original to the house.





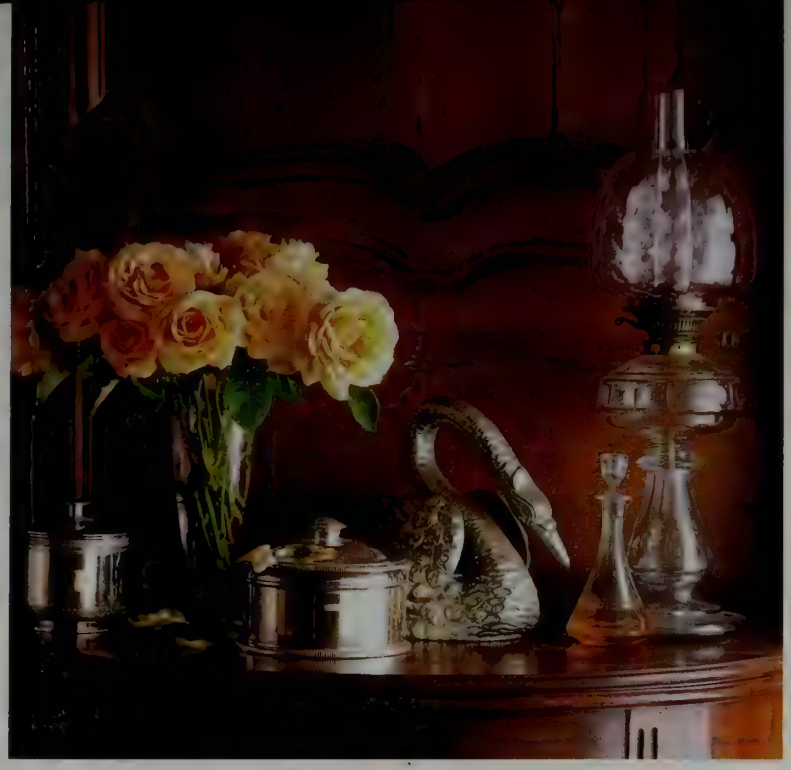


JEAN-CLAUDE BRIALY recalls Paris in the 1950s: "I was in my twenties and I didn't know a soul. But I wanted to know everything and everybody—and I'm still that way. Luckily, I was blessed with the friendship of Virginie Vitry, through whom I met the people I'd always dreamed about: Albert Camus, Boris Vian, Marcel Aymé, Jean Cocteau. From then on, my life has been marked by pivotal encounters like these. They had a profound effect on me.

"I loved those days passionately," he says. "Time and money meant something else then. If the past remains so forcefully alive for me, it's because it reminds me of film directors like François Truffaut, Jean Renoir or Luchino Visconti, or Marlene Dietrich and Edith Piaf, whom I loved and admired. But none of that in any way prevents me from fully inhabiting the present."

Success came to the young Jean-Claude Brialy in 1958 with his first starring role, in Claude Chabrol's *Le Beau Serge*, followed a year later by Chabrol's *Les Cousins*. Young French people identified with Brialy's portrayals in these movies. "Perhaps they're my favorites," he muses. "The truth is I never worried much about my future: I was going to be an actor, and nothing else mattered. So I wasn't too surprised at becoming part of a world I'd already been living in mentally—and which I've never left."

As Brialy reminisces, the French windows of his country house salon are thrown open onto a long avenue of yew trees that descend toward the swimming pool. The room is filled with roses; beyond is a broad terrace that overlooks the Marne River val-





OPPOSITE: In the living room, traditionally carved and painted boiserie provides a backdrop for a mélange of upholstered open-arm chairs. Roses from the garden and mementos from stage and film projects fill the room. Atop the piano is a 17th-century child's portrait from Brialy's collection. ABOVE RIGHT: A silver swan among silver boxes and crystal pieces creates a dining room vignette. RIGHT: Cane-backed chairs surround a carved-marble table in the dining room, complementing the original mantelpiece and paneled walls.



"If the past remains so forcefully alive for me, it's because it reminds me of François Truffaut, Jean Renoir or Luchino Visconti."

ley. The writer Charles Péguy, killed at the front on the eve of the Battle of the Marne, is buried nearby.

"I didn't inherit a fine old family manse," Brialy explains. "As a small child I hated our meanderings from one house to the next, each one scaled to the current rank of my father, who was in the army. The only quality they shared was charmlessness.

"We dragged around a mishmash of furniture, things from the thirties and stuff picked up in North Africa. I promised myself that one day I'd have a real house, a simple place with an attic and a cellar. I'd think about it now and then, without believing in it too much, until one day in 1961, while I was doing *Les Garçons* for Mauro Bolognini, a zealous fellow actor floored me with an over-realistic punch." Serious surgery followed, immobilizing Brialy in the countryside for more than six months.

"Other actors of my generation came out to see me: Jeanne Moreau, Alain Delon, Brigitte Bardot—and Marie-José Nat, who'd run across a château that was up for sale. I didn't have a sou to put toward its purchase, and I'd never had, but when you're sick, the least little snapshot can set you dreaming. Eventually the owner phoned and said, 'My wife liked you very much in *Les Cousins*, and we have a buyer we don't care for. If you want the house, it's yours.'

"It cost twenty million old francs," says Brialy. "The bank lent me half, and Chabrol, Truffaut and Jean-Luc Godard lent me the rest. That's how I became the owner of an eighteenth-century château sitting in a twenty-acre park without putting up any money of my own or ever laying eyes on it. Little did I realize it would engulf the money I made from a hundred and thirty-seven films!"

Brialy's first contact with what he describes as "this ogre" came as a rude shock. "I took an instant liking to the outside, and then I went into the grand salon. It was strewn with straw in which chickens and rabbits gamboled happily. A light bulb hanging on the end of a cord illuminated this rural—and depressing—spectacle. There was no bath, there wasn't anything. So a friend of mine, Michel van Leempoel, settled down to 'restoring' the place. It was such a challenge that he went on to become

continued on page 165



OPPOSITE: Brialy had a Renaissance-style stage built in the château's barn to entertain guests and neighbors. "My mother is the theater," he says. ABOVE: Children's portraits, automata and bibelots accent a bedroom.

A Victorian Paris

Beatriz Patiño's Plaine Monceau Pied-à-Terre

INTERIOR DESIGN BY FRANÇOIS CATROUX
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARINA FAUST

"I HATE HOTELS; I WOULDN'T live in one for anything." That's why Beatriz Patiño wanted a pied-à-terre in Paris. She found one in the Plaine Monceau, a prosperous quarter of apartment houses and private mansions built in the late nineteenth century on the site of the truck farms that once surrounded the old village of Monceau.

"I like it; it's elegant and it's quiet," says Mme Patiño. "I wouldn't care to live in a neighborhood that was too busy or noisy. The pace of life in the Plaine Monceau is still on a human scale, and what makes day-to-day life agreeable are details like that. I can even see the Parc Monceau from my window, a magnificent place that's wonderfully kept up."

The shouts of children at play and the to-and-fro of nannies and their charges lend the park an old-fashioned air that harks back to the turn of the century. "The atmo-



"I wanted the apartment to have a very English feeling, which meant that the two overriding considerations would be comfort and charm," says François Catroux (above), who designed the Victorian interiors of Beatriz Patiño's Plaine Monceau pied-à-terre. RIGHT: A pair of 18th-century Japanese figures on wall brackets animate the living room. The marble mantel is set with an 18th-century French bronze and ormolu-mounted Chinese porcelain.




SOTHEBY'S
CHRISTIE'S







sphere in my building can't have changed much since the years when Marcel Proust lived not far away on the boulevard Malesherbes. You can feel the weight of times past, but they were happy times. The curious stained glass in the lobby is still there, and so is the pretty stairwell.

"The building has been declared a landmark," continues Mme Patiño, "which rescues it from the threat of intemperate modernization. All this gives it its very individual style, the style of a period that may not be my favorite aesthetically, but which connotes great affluence and a particularly comfortable way of life." It is, in short, an atmosphere in sharp contrast to the sometimes imperial overtones of the seventeenth and eighteenth centuries, the periods Mme Patiño knows especially well.

"There was no question," says François Catroux, "of falling into the sumptuous eighteenth-century idiom of Mme Patiño's previous residences on the avenue Foch and the rue d'Andigné." M. Catroux has been designing the interiors of Mme Patiño's houses and apartments for some time now, and in the process he has developed a flawless understanding of not only her tastes but her motivations. It was by taking both factors into very skillful account that he came up with his designs for the Monceau pied-à-terre.

Here, he knew, the celebrated gilt-bronze consoles that had graced her former salons would be out of place, as would the big pieces inset with medallions that once ornamented Versailles, her superb lacquered furniture, and her fabled collection of antique silver. Accordingly, Mme Patiño entrusted these historic furnishings to Sotheby's, keeping only the "slighter" elements for M. Catroux to use in his orchestration of a new environment.

Mme Patiño admits that "I feel good here. I'd become accustomed to the eighteenth century, which was a somewhat tyrannical era in interior decoration. The Victorian period is fairly new to me, but I like it very much. I picked up a few pretty English pieces, but I also kept my 'old things,' the things I love best: a very handsome eighteenth-century bronze, the large vases I like so much, some beautiful corner cabinets and the overdoor panels that were painted by Oudry."

M. Catroux was pleased. "The new mingled with the old, giving a spontaneous feeling to the ensemble." He enjoys mixing styles, jumping from century to century. He also likes to experiment with unexpected contrasts and surprising harmonies.

Mme Patiño says, "I still have a small painting that I gave to the Louvre but which they're letting me keep for a while. And the floral still lifes I already had go so well with

PRECEDING PAGES: "It once belonged to Lord Nelson," says Mme Patiño, describing the tall bookcase exhibited in the living room. "You can see the moldings are carved to look like a ship's rigging." Oudry painting, right. LEFT: Marble architectural elements enliven the dining room, which displays still lifes, a set of Louis XVI lyre-back chairs and a collection of antique porcelain.



the fabric François chose for the dining room that the décor seems to have happened all by itself.

"I don't immerse myself in flowered fabrics for every occasion," continues Mme Patiño. "My New York apartment, except for my bedroom, is done completely differently. It's as though the vocation of the Paris apartment is to be a place apart, with a particular style that befits the building it's in. I find it very attractive. I don't hold big parties there, but I often give small dinners, two tables for ten at most. It's a style of entertaining that goes well with the intimate character of the rooms."

"Make no mistake," cautions François Catroux. "More premeditation and complexity go into a décor like this than go into planning a period apartment. Each detail has to be worked out with all the others to create an impression. As in painting, you have to proceed stroke by stroke. I wanted to avoid pomposity and give Mme Patiño a feeling of comfort and delicacy. Just because pretentiousness is absent doesn't mean discipline is absent too."

And if the finished project radiates so much charm, that's because nothing was left to chance. With remarkable mastery, M. Catroux, whose sensibilities are always attuned to those of his clients, has interpreted Mme Patiño's deeply felt desire for elegance and intimacy. "I relied a great deal on the choice of fabrics, the highlighting of a few exceptional objects in each room, and an overall tone, both relaxed and welcoming, that seems to me to echo Beatriz Patiño's personality."

It is a setting conceived for her in one of the most "Parisian" of neighborhoods in a Paris to which she is deeply attached. In it, she is surrounded by souvenirs (she is a woman who likes to remember the past). Beatriz Patiño is keenly alive to the graceful serenity of her beflowered surroundings.□

"I emphasized details like braid and other unusual trimmings, deeply upholstered chairs, ottomans—everything that would reinforce the sensation of well-being," notes Catroux. "Floral prints, used in a variety of ways, make their own cheerful contribution." ABOVE: An Empire painting hangs in the library. OPPOSITE: A pair of 18th-century French figurative drawings flank the canopied bed.







The Ideal Palace

Ferdinand Cheval's Fantasy in the Rhône Valley

TEXT BY YORICK BLUMENFELD
PHOTOGRAPHY BY MICHAEL SCHUYT



"Everything that you see, passerby, is the work of a peasant," inscribed French postal worker Ferdinand Cheval on the Ideal Palace, the surrealistic monument he built in Hauterives in the Rhône Valley. Constructed between 1879 and 1912 predominantly of stone and concrete, the palace is Cheval's naive exploration of nature, myth and imagination. PRECEDING PAGES, LEFT: A niche of the north façade holds a kneeling figure (actually found stones) and several of the palace's 135 poetic inscriptions. PRECEDING PAGES, RIGHT: A wall in the labyrinth depicts the Cedar and the Bear. ABOVE: "In creating this rock, I wanted to prove what willpower can do," wrote Cheval in a grotto over a primitive relief of a camel. OPPOSITE: Columns of the Egyptian Monument mark the entrance to the labyrinth. On the topmost spire stands the Little Genius.


MONUMENT
ORIGINAL

Cheval indulged in a dream world where all kinds of haunting shapes and animals mingled with the accidental rock formations.

THE IDEAL PALACE is the realization of the poetic dream of a nineteenth-century French postal worker. Working alone for thirty-three years, Ferdinand Cheval built a fairy-tale palace that would have delighted incomparably richer and grander mad builders such as Ludwig of Bavaria.

When one visits the unlikely site of Hauterives, about forty-five miles south of Lyons and twelve miles east of the Rhône in the French department of Drôme, one wonders what could have led a local villager to achieve such an imaginative monument. Cheval himself declared that he intended to surpass what the imagination of a humble person could conceive. The palace calls to mind the innocence of the French painter Henri Rousseau, or even more contemporary whimsies such as those created by Niki de Saint Phalle (see *Architectural Digest*, September 1987). Whatever the comparisons, the Ideal Palace is a rare example of naive architecture.

Cheval was forty-three years old when he started the foundations in 1879. He worked with the simplest tools: a wheelbarrow, a trowel, a chisel, spoons and some tubs in which he mixed his mortar. According to his careful records, it took ninety-three thousand hours and cost only the price of four thousand bags of lime and cement. Cheval picked up most of the six hundred cubic yards of stone as he delivered the mail.

In his autobiography, Cheval wrote that his idea for the monument originated in a dream: "I had built a palace, a château or caves, I cannot say exactly, but it was so lovely and picturesque that I still remembered it ten years afterward and had never been able to efface it from my memory." Cheval told no one about his dream, afraid he would be ridiculed.



"For my idea, my body has braved everything," he wrote. ABOVE: The Square House of Algiers is one of five houses he built within the palace. OPPOSITE: The Three Giants—Caesar, Vercingetorix and Archimedes—represent guardians of the imagination, protecting his "humble epic": the lifework he intended as a tribute to creativity and human will.

Then, about fifteen years later, while making his daily rounds, he said, "My foot caught on an obstacle that made me stumble; I wanted to know what it was. It was a stone so remarkable in appearance that I put it in my pocket to admire it at leisure."

The next day Cheval passed by the same spot and found even more beautiful stones. He collected them in a pile and carried them home in his shirt. They were molasseslike figurations fashioned by water and weathered to a near-flintlike hardness. To him the stones represented all kinds of bizarre animals and caricatures. He argued to himself that as "nature wants to be the sculptor, so I will be the mason and the architect."

From that time on, Cheval was obsessed. He started collecting stones by the hundreds and carried them to his garden on his back. Not that he didn't have his doubts: "I called myself a fool, an idiot: I was not a mason and had never so much as touched a mason's trowel; far from being a sculptor, I could not even handle a chisel; and as for architecture, I prefer not to talk about it—I had never studied it." Cheval developed a number of plans, all of which were highly fanciful, for he never intended this to be a place in which to live. But he had no idea of the ultimate size of the project he was about to undertake.

Water, in the form of cascades, basins and grottoes, was his initial predominant motif. Fluidity gave a unity to his earliest phase. His first cascade, which incorporated the theme "Source of Life," took two years. He would blend his flowing forms of mortar with the stones he had collected from ancient riverbeds. The naive element was best portrayed in the primordial couple that Cheval modeled in cement and placed under a palm tree of oyster shells in a rocky landscape where the Source of Life had its origins.

Stage two, which lasted until 1884, was marked by the construction of a second cascade and the Source of Wisdom, among other elements. By the third stage, between 1884 and 1891, he had begun to diversify. He built the Temple of Nature and the Grotto of the Virgin Mary. The theme of trees began to play a primary role. There were mythical interpretations of cedars, palms, olives and chestnuts. Snakes were coiled around the trunks, and birds and squirrels would nest in them.

During stage four, which lasted

continued on page 167





Historic Houses: Henri de Toulouse-Lautrec

The Painter's Ancestral Home in Albi

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY MARIANNE HAAS

THE HOUSE IN WHICH Henri de Toulouse-Lautrec was born in 1864 has hardly been altered since the painter knew it. The little medieval town of Albi in southwest France still retains its unevenly cobbled narrow streets; on one of them an unpretentious doorway opens to the courtyard of the Hôtel du Bosc, as the house is called. Bosc was a family name, and it is impossible to exaggerate the importance of the role the little boy's family played in his life.

From the nursery on an upper floor stretches a view that even today has not changed much. From the fourteenth-century ramparts on which the house is built, the future painter could look downward on a series of terraced gardens, below which an allée of sweet-scented lime trees replaced the town's ancient moat. Gnarled wisteria vines still climb up the sun-baked garden walls, and in late spring a heady elixir wafts upward, for the fragrance of wisteria is mixed with that of lilies of the valley planted densely in borders. The garden colors are very vivid, as befits the strong southern light, with the intense pink of Judas trees and the yellow of laburnum. Looking across a sea of candle-flowered chestnut trees, the child could see the soaring mass of the cathedral of Albi, one of the noblest monuments of early Gothic France. The window faces west, and the setting sun illuminates the great red-brick towers.

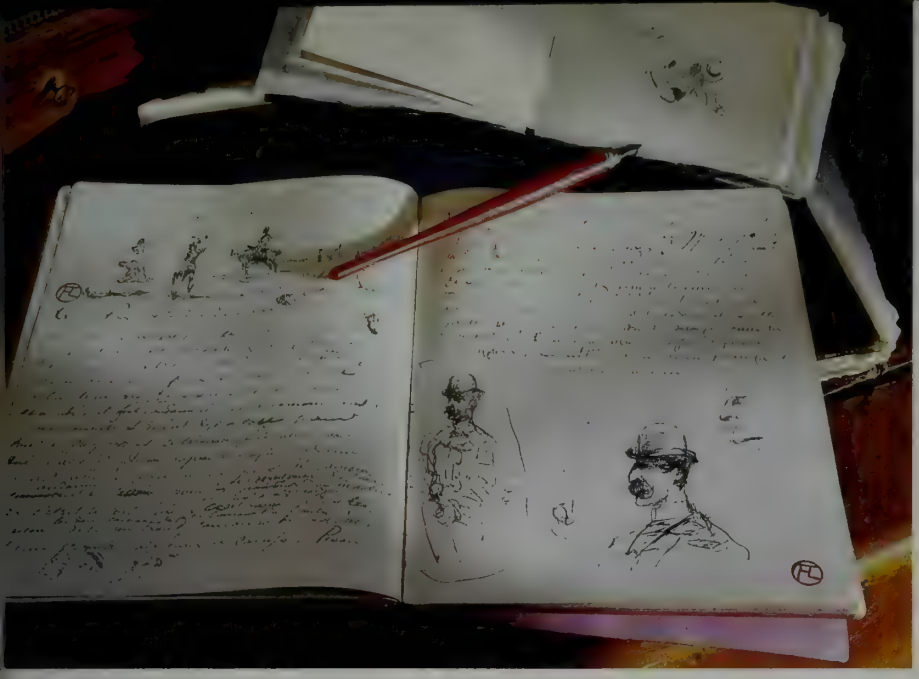
While the views from the Hôtel du Bosc are dramatic, the eighteenth-century rooms were and remain homelike and cozy. Henri had no brothers or sisters, but a merry crowd of fourteen first cousins moved freely in and out of the house; he was especially fond of one very tall boy called Gabriel Tapié de Céleyran, who was to remain his close friend for life. There were grandmothers and aunts and uncles—one uncle, Charles de Toulouse-Lautrec, had inherited the talent for drawing that was shared by Henri's father.

Uncle Charles, like many other French and English aristocrats of the time, had a passion for "improving" the house, so he made over his own bedroom and the big dining room in rich Louis XIII style. Over the mantel of the latter room he hung a portrait of a comte du Bosc, apparently of the appropriate period, which he had in fact painted himself. He was quite pleased with the work but admitted that he couldn't manage the hands, which he turned over to his teenage nephew Henri. The family today laughingly refers to the picture as "a very early Toulouse-Lautrec."

Comte and Comtesse Alphonse de Toulouse-Lautrec, Henri's parents, were first cousins. She was drawn and painted often by her son, and the portraits show a serious, reticent face. Devoted to the boy, she taught him herself with the help of tutors and an Irish governess. She shared the fashionable Anglomania of the upper-class French, which exists to this day—the family often spoke English at meals, and Henri sometimes interjected English words and phrases into his letters home.

His father was a very French grand seigneur, a sportsman who roved from one family château to another in pursuit of the best shooting and fishing; he inculcated a love of the chase in his young son. At the age of nine Henri wrote proudly: "Today I went shooting with Papa; we had

ABOVE: The Hôtel du Bosc in Albi is the birthplace of the French aristocrat who became the foremost chronicler of Parisian fin-de-siècle life, Henri de Toulouse-Lautrec. One of several estates owned by his prosperous family, the Hôtel is built into the walls of the town's fortifications, which date from the 14th century.



LEFT: Pages from the artist's sketchbooks show, at age fourteen, an already developed flair for caricature. Though Toulouse-Lautrec drew from childhood, his gift deepened as his health declined. He broke both legs in his teens and grew no more after that, spending long hours of convalescence honing his art.

BELOW: Three letters from Toulouse-Lautrec to his family during his painting years in Paris show that his love of sketching remained a constant. In the closest he came to an artistic credo, he once said: "Nothing exists but the figure." The suspenders and walking stick belonged to his first cousin Gabriel Tapié de Céleyran, a frequent companion on nighttime jaunts through Montmartre. The painter always remained in close touch with his family. At twenty-one, at the beginning of his life in Paris, he wrote: "I am hampered by a host of sentimental ties which I must absolutely forget if I want to achieve anything."



ABOVE: The grand salon of Hôtel du Bosc often reverberated with the sounds of laughter; the clan was a large and sociable one. Henri "observed everything with a keen eye," recalled a cousin, "and was passionately interested in watching his father and uncles . . . drawing or modeling in clay," both frequent family pastimes.

Grésigue [a favorite falcon] with us." There was a great deal of game on the table and a great deal of talk about sport in this cheerful house, to which visitors came and went easily. The Toulouse-Lautrecs were related to half the noble families of the region, but it was taken for granted that their ancestry placed them above all.

Henri was surely taught that in the ninth century Charlemagne, who ruled Europe from Denmark to Dalmatia, had failed to persuade the comte de Toulouse to abandon his independence, and it was four hundred years before the proud suzerains were to swear allegiance to the crown of France. By then the name had become Toulouse-Lautrec, thanks to the marriage of Baudoin de Toulouse to a great heiress, Alix de Lautrec.

We do not know how much this meant to the boy—in later years he rarely used his title. However, he adored his native province, lovely Languedoc, and remembered all his life the Gascon dialect he had picked up as a child. In the family tradition he loved animals; his letters are full of his father's dogs and horses, his grandmother's monkey, his own ferret. And, again in the family tradition, he relished the products of the region: foie gras, truffles, fat capons, wine. His gastronomical enthusiasm was to last—many recipes and menus (the latter often drolly illustrated) exist today among his papers.

RIGHT: A tableau in the bedroom of Charles de Toulouse-Lautrec, Henri's uncle, speaks of family history and the roots of the artist's career. The sporting oil is by Henri's first teacher, the deaf-mute painter Princeteau, who urged him to study at Bonnat's atelier in Paris. Photograph below it is of Charles; at lower left, Henri in his studio, circa 1890. The knight recalls a distant ancestor who led a hundred thousand men in the First Crusade. On the desk are the painter's palette and brushes.





LEFT: A sitting room features more paintings and watercolors by relatives. Though none had ever distinguished himself in the arts—most, like Lautrec's father, were avid sportsmen—a gift ran in the family. "When my sons kill a woodcock," said his grandmother, "the bird affords them three pleasures: those of the gun, the pencil, and the fork."

There were visits to other family properties; there was Paris, where the school year was to be spent, but Albi was his beloved home. In view of the tragic later years, his happy letters to his relatives make heartrending reading, as he pours out the events of childhood. He was always puny, but until the age of thirteen he seemed normal physically.

That year the first blow fell. He slipped in the grand salon at Albi and broke his left leg. It did not heal, and Henri spent long months on the chaise in his grandmother's sitting room, drawing sketches of the family and of the animals he loved. His facility was remarkable, but the quality of these early efforts was only that of his gifted forebears.

The next year he broke his right leg and his growth stopped. A long series of cures and spas to which he was taken by his loving mother did nothing to arrest the bone disease that left him a dwarflike cripple. With his long torso and child-size legs, he was a figure who caused people in the street to turn and stare as he hobbled by on his cane.

The year 1886, after he reached

continued on page 169



LEFT: The bedroom of Comtesse Adèle de Toulouse-Lautrec, the painter's mother. Two portraits of her by Nadar are at left; at right, a photograph of his eccentric father, Alphonse. First cousins in a much-intermarried family, the Lautrecs often lived apart. "[Henri] might have borne a grudge against his mother and myself for having condemned him to a life of misery," wrote his father, but he never did.

OPPOSITE: The dining room at Albi is still used daily by the family. "The house has never been sold," says Lautrec's grandnephew Bertrand du Vignaud de Villefort, who co-owns it with his sister, Anne Le Masne de Chermont. Beyond the window, the roofs of Albi.







The Hôtel Ritz

Paris' Resplendent Landmark on the Place Vendôme



"It should," said César Ritz of the legendary Parisian hotel that would bear his name, "have all the refinements of living that a prince might hope to incorporate in his own town house." OPPOSITE, ABOVE LEFT: The awnings are decorated with the famous Ritz signature. OPPOSITE, ABOVE RIGHT: Opened in 1898, the Hôtel Ritz, situated on the Place Vendôme, was once a town house owned by the duc de Lauzun, who had led the French cavalry at Yorktown in 1781. OPPOSITE: A Régence-style marble entrance welcomes guests. ABOVE: The main staircase, with its 18th-century wrought iron, was one of the reasons César Ritz bought the original building.

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE



ABOVE: The Hemingway Bar was renamed after one of the Ritz's most loyal patrons. "When Hemingway came back to Paris in 1944," says Ritz president Frank Klein, "he entered through the Cambon entrance to liberate his beloved hotel. Leaving his gun at the bar's entrance, he ordered a whiskey."

BELOW: L'Espadon, the grill room that César Ritz's son Charles opened in 1955, has large windows that offer guests views of the garden. The restaurant, along with its original terrace, was redesigned in 1982 in the style of an Italian pergola with sculpture, arches and lush greenery.



"WHERE RITZ GOES, I GO." Edward, Prince of Wales, had just learned that the irreplaceable manager of the Savoy Hotel, César Ritz, was leaving London for Paris to run a new hotel, the one he had always dreamed of. At the Savoy, only Ritz knew how the future Edward VII wanted his meat grilled, or the labels of his favorite cigars. The prince liked to say to Ritz, "You know what I like better than I do, so choose a dinner to my taste."

Endowed with keen intuition and an acute awareness of human relationships, the eventual proprietor of the hotel that bears his name—and that has become a symbol of the best in hotel keeping—began his career at the age of twenty, as a waiter at Paris's Voisin restaurant. The year was 1870. Later he recalled of his beginnings, "I was courageous to an unbelievable degree." César Ritz's courage, allied to a rare feeling for diplomacy, took him very far, very fast—eventually, to the June night in 1898 that marked the inauguration of his own hotel on the Place Vendôme.

Born in Switzerland, the thirteenth child of a peasant couple from a small village in the canton of Valais, César soon abandoned the family cows to pursue his fascination with city life. From Voisin he went on to become maître d'hôtel at the Splendide; it was there that he met his first American millionaires. His flair led him next to the Imperial Pavilion at the Vienna Exposition of 1873. There he demonstrated his skills to royal visitors on the order of the Prince of Wales, the king of Italy and the czar of Russia.

Moving on at a gallop, in 1877 he found himself manager of the National in Lucerne before joining Monte Carlo's Grand Hôtel, which he renovated to provide a worthy welcome to Queen Victoria. His expertise enriched by such experiences, he was appointed general manager of the Savoy in 1889. He turned it into an exemplary luxury hotel—Johann Strauss himself led the orchestra at dinner.

When the former Paris town house of the duc de Lauzun, built as part of the Place Vendôme in 1698 by the architect Jules Hardouin Mansart, became available in 1896, the Ritz Hotel Syndicate bought it. Most of the money was put up by a rich Frenchman, Marnier Lapostolle, in gratitude for Ritz's suggestion some years earlier that Lapostolle name his new liqueur Grand Marnier.

Prominent representatives from the worlds of high finance and society were on hand that June night to witness the unveiling of the Ritz. Fashionable London lawyer Henry Higgins sang the praises of César with words the hotelier may well have been waiting to hear since his days at Voisin: "Kings and princes will be jealous of you, Ritz; you are going to teach the world how to live."

Legendary chef Auguste Escoffier would be part of that grand enterprise. Marie-Louise Ritz later called her husband's meeting with Escoffier at the Grand Hôtel in Monte

OPPOSITE: Bas-relief work created in 1800 in the *retour d'Egypte* style tops the double doors leading from the Imperial Suite's Empire sitting room to its second bedroom, featuring marble columns and a half-canopied *lit à la duchesse*.

"I know what guests want today," César Ritz would muse, "but what will they want tomorrow?" BELOW: A fresco decorates the mezzanine corridor of the health club, which was completed in September 1988. OPPOSITE LEFT: Scenes of Pompeii adorn the stairwell that leads to the swimming pool. OPPOSITE RIGHT: The health club stairway was built in the ancient cellar; the original ceiling remains.



Carlo "perhaps the luckiest event in the careers of both, for it led to an association that gradually transformed the habits of high society." It was indeed more than a hotel that Ritz was offering the world—it was an original way of life.

It became the height of chic to dine at the Ritz. The restaurant's success was ensured by several factors, both large and small, including table lamps that cast a flattering pink glow (Mme Ritz herself had been subjected to many tests in the effort to find just the right shade). The cuisine was of such excellence that the marquis Boni de Castellane told Ritz, "I'm going to let my chef go. It would be ridiculous to try to outdo you and Escoffier." The ambiance was calculated to allow patrons to retreat into a pampered intimacy reminiscent of their châteaux and town houses.

The ravishing bedrooms were hung with light pastel prints instead of the drab, heavy brocades César Ritz hated because they were impossible to clean. Obsessed by hygiene, he was also responsible for the Ritz's baths. Ever since the day he had watched deliverymen unload a copper tub and hot-water jugs for the Prince of Wales, Ritz had promised himself that in his hotel every room would have its own bath—a hitherto unheard-of luxury. His byword was "hygiene, efficiency, beauty."

But the major Ritz renovation was in the quality of service. His encyclopedic memory helped him construct a universe in which patrons felt that their needs were known in advance (or ignored, if César so chose). Ironically, Ritz provided his near-perfect service for just four years before he developed a depressive disorder and was forced to delegate most of his authority to his wife.

But he had already, with his usual genius, come up with the idea of transforming the corridor linking the Place Vendôme with the rue Cambon into a gallery lined with dazzling showcases. "Fill them with beautiful things," he told Mme Ritz, "and the way won't seem long."

César Ritz died in 1918, and his successor in day-to-day affairs was Olivier Dabescat. The legendary maître d'hôtel inspired the character of Aimé in Proust's *Remembrance*. Dabescat always contrived to serve Proust himself—a Proust bundled up in an overcoat in front of a fire that he invariably found, even in summer, "too meager." Proust always entertained at the Ritz, where he was known for his generosity. One day when he ran out of cash for tips, he borrowed fifty francs from the doorman. Proust promptly handed the money back to the man, saying, "Keep it; it was for you," and repaid the debt the next day.

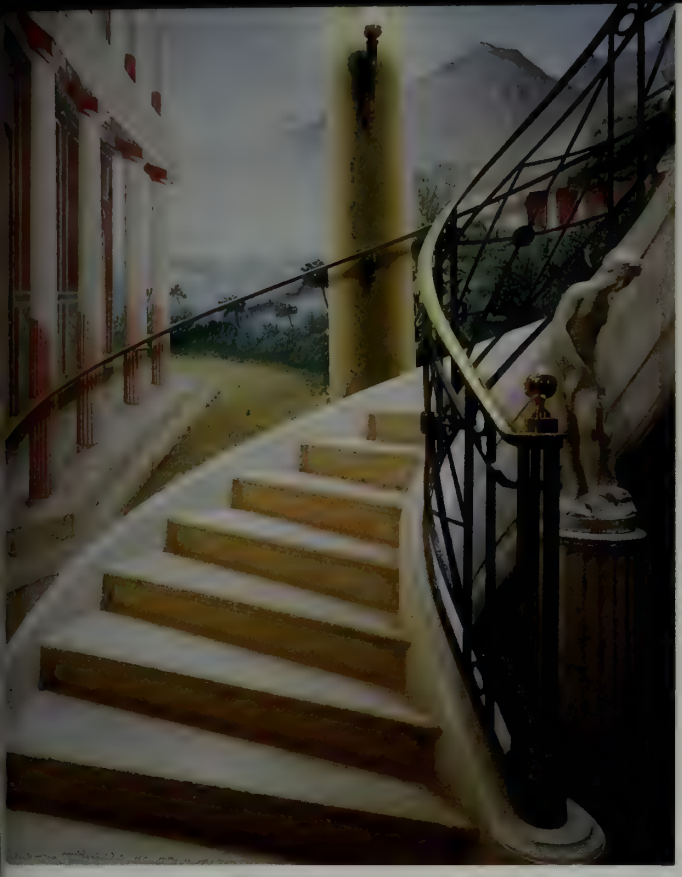
The hotel's three bars have played a prominent role in creating the Ritz myth. Scott Fitzgerald introduced the young Ernest Hemingway to the bar that now bears his name. It was there that Hemingway, shocked and delighted, watched Fitzgerald eat, petal by petal, the orchids he had sent to a lovely but indifferent young woman.

The Ritz had never closed its doors during the First World War, though after the battle of the Marne some of its rooms were turned into a hospital. The story was different during the Second World War. In June 1940, Hermann Goering occupied the Imperial Suite; Heinrich Himmler and Joseph Goebbels visited him there. But the Ritz kitchens joined the Resistance with the aid of a culinary code: An order for fourteen chickens, for example, might mean the German leaders were in residence. Hemingway claimed to have "liberated" the Ritz one August day in 1944 as the Allies entered Paris. When he entered the familiar bar on the rue Cambon, he was given a hero's welcome.

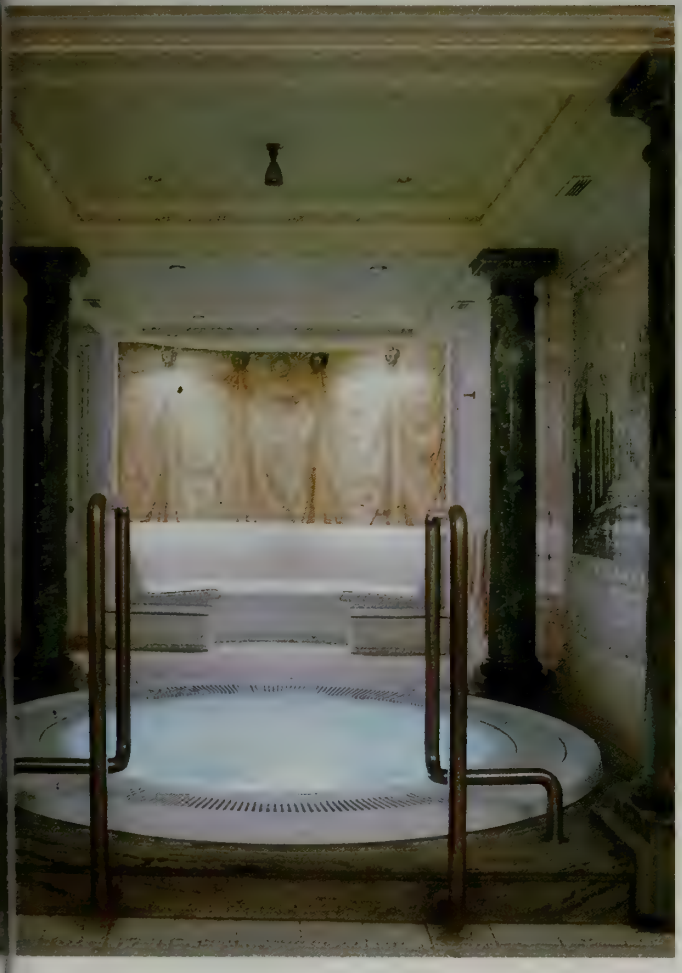
César's son Charles maintained the hotel's prestige until his death in 1976. After the Second World War he attempted to mend the hotel's wartime wounds for the benefit of his faithful American clientele, and to reestab-

continued on page 174

OPPOSITE LEFT: Trompe l'oeil draperies provide a backdrop for the bench behind the men's whirlpool bath. The Roman theme is heightened by marble columns and a Pompeian scene in tile. OPPOSITE RIGHT: The mirrored women's gymnasium is ornamented with a trompe l'oeil frieze of toga-clad figures that contrasts with the simplicity of the room's wood floors and streamlined exercise equipment.

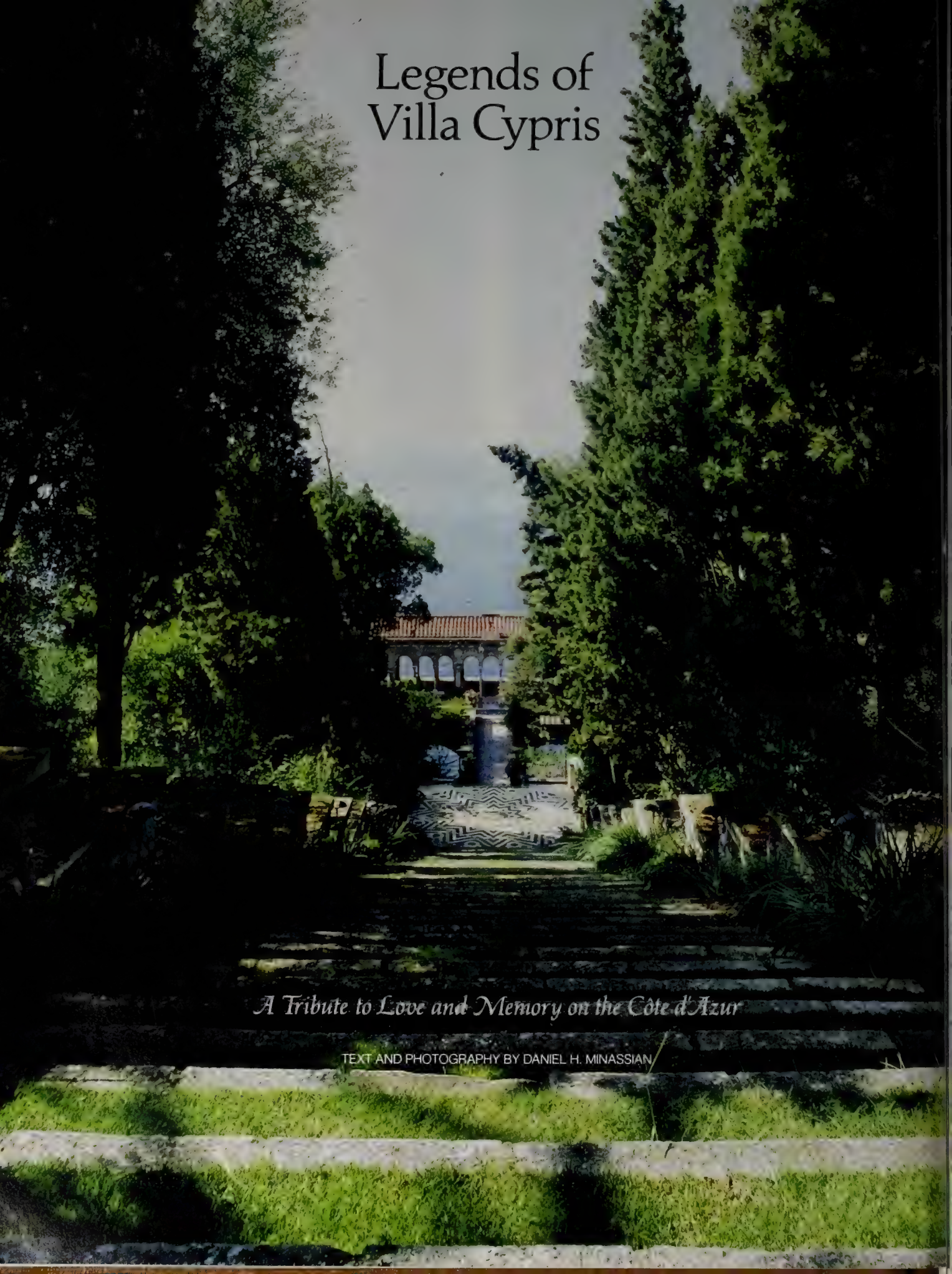








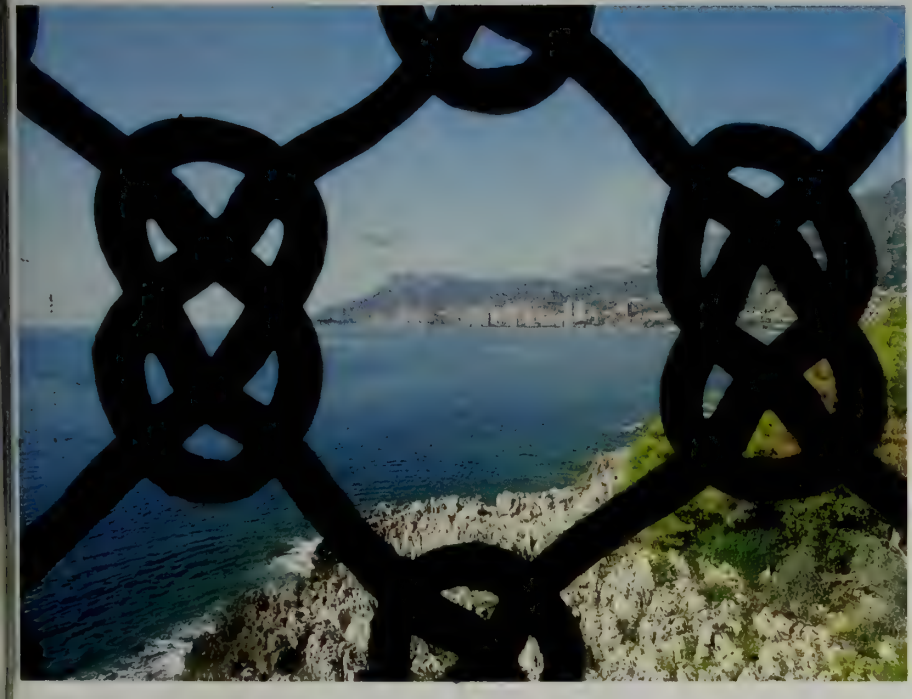
Legends of Villa Cypris



A Tribute to Love and Memory on the Côte d'Azur

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN





THE VILLA CYPRIS, at Cap Martin on the Côte d'Azur, stands as testimony to not one but two love stories. And intertwined with them is a third: a tale of the birth, death and magnificent resurrection of a house whose power to enchant may have something to do with the fact that Cypris is one of the names given to the Greek goddess of love, Aphrodite.

People say that the love—the passion—that inspired the Villa Cypris was that of a Frenchwoman for a Persian prince. Mme Robert Douine (whose name has been given to the street on which the villa stands) had the house built in 1909–10 as a permanent reminder of her love. People also say that she began her career as a salesgirl in a Paris department store, but after she married the owner it wasn't long before she controlled the store and an immense fortune.

But people in this area say a lot of things. Locals like a good story, particularly when it takes place in the idyllic setting of Cap Martin.

Clues to the truth of this particular story abound in the Villa Cypris's decorative motifs, especially the ubiquitous peacocks, symbolic of the Persian empire. Worked into the design of walls, floors, ceilings and mosaics, they are like so many billets-doux enshrined forever in the fabric of the Villa Cypris.

Whatever really happened, however delicious the air of mystery that enshrouds the whys and wherefores, one fact remains incontrovertible: Mme Douine—who was the mother of Virginie Hériot, a well-known sailor of the 1920s who skippered her boat, *L'Ailé IV*, to several racing records—commissioned the plans for the villa from Edouard Arnaud, an official government architect. The

ABOVE LEFT: The spectacular Mediterranean locale of Villa Cypris is equaled by the Romanesque Revival architecture and extravagant gardens. Legend has it that the villa was built by a Frenchwoman to commemorate her love for a Persian prince. LEFT: Framed by knot-tied iron grills, the view of bustling Monte Carlo contrasts with the peacefulness of Cap Martin. OPPOSITE AND FOLLOWING PAGES: At the bottom of a long stairway stands the Cloister.





builder was a stonemason from Menton. To design the gardens and interiors, Mme Douine called on Raffaele Mainella, who had previously worked on the neighboring villa, the Torre Clementina.

A Neapolitan painter and architect, Mainella was once (people say) a hairdresser. He hailed from Benevento, a city inland from Naples. Little more is known about him. But Mainella, inspired by a variety of Roman, medieval, Arab and Byzantine themes, managed to interpret Mme Douine's desires magnificently. Mme Douine spent much of her time traveling in Italy, to Palermo, Monreale and Ravenna. And of course, for a variety of reasons, she made trips to Constantinople, the Arab countries and the Orient. All the evidence points to her travels as the direct inspiration for the villa.

The Villa Cypris was undoubtedly Mainella's masterpiece, its very excess and extravagance raising it to a plateau where balance and harmony reign. There is genius in its superabundance, in the delirium of marbles, mosaics, columns, translucent marble panels, elaborately carved ceilings. And there is genius as well in the overload of styles, periods and materials used throughout.

Mainella opened the house to nature, to sea and sky as far as the eye can carry. The view beyond the cypresses and pines serves as a canvas for contemplation and reverie. Twin flights of stairs descend sharply to the sea, uniting in a single plunge that ends in the arcades of the Cloister, a galleried walk built just above the rocks where converging Mediterranean currents roil and foam.

Just as neglect took its toll on all of Europe in the years between the wars, so life ebbed from the Villa Cypris. Then, from the ashes and debris of war's aftermath, it passed into the hands of an Englishman who kept monkeys there. It appears that he left it to his grandson, who left it to someone else.

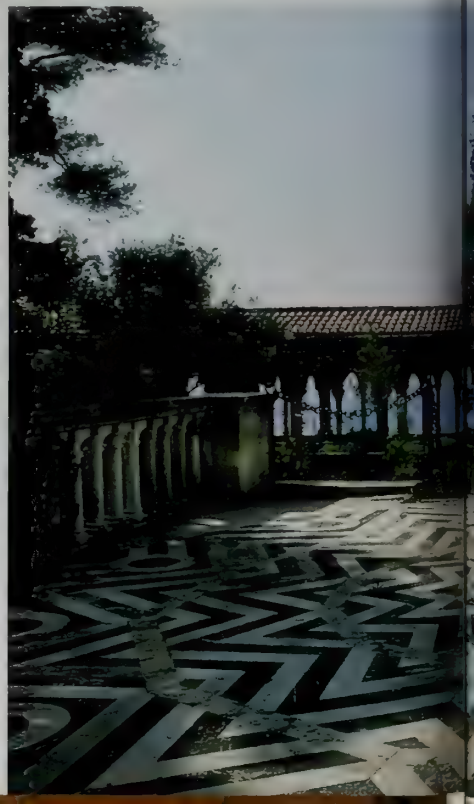
In any case, when the present owner acquired the house a few years ago, the property was in a state of virtual abandon. And more than three-quarters of a century after the house was built, love and passion entered into the story once more. Another woman, the owner's wife, fell in love with Cypris. She devoted the final three years of her life to rehabilitating the house and its gardens.

She called on local craftspeople, as Mme Douine had done: artists and artisans from Roquebrune-Cap-Martin and the surrounding area. They tackled the walls, the ceilings, the translucent panels and the floors. They restored the Cloister, the Belvedere and a lovely folly called the Ruined Mosque. To restore the grounds, she called on an Italian landscape architect, Pietro Porcinai, creator of somé of the world's most beautiful gardens.

The genius of the Villa Cypris is that of love and beauty. The best way to appreciate it may be in solitude, taking plenty of time to wander at will—proceeding to the Ruined Mosque by way of the little bridge over the cascade, or stopping beneath an arch of the Belvedere, or lingering in the Cloister far below. There, the visitor listens to the gusting wind, a wind that blows from the lands of Araby, from all the lands of the Orient. He listens to the sea as though to a whisper, a murmuring of nature. He listens to the all-embracing voice of Aphrodite.□

BELOW: The Cloister leads to a fantasy chapel, built not for prayers but to inspire meditation. Some of the columns were brought in by the original owner, Mme Robert Douine. BELOW CENTER: The intricate geometry of decorative stonework characterizes the terrace.





ABOVE: The pergola, or Arabian-influenced Ruined Mosque, is a favorite spot of the owner. The villa, hidden by trees as its history is obscured in lore, is said to be one of the most beautiful on the Côte d'Azur. BELOW: Water lilies fill the reflecting basin.









In the heart of the Dordogne, in southwestern France, lies Eyrignac, an estate whose 18th-century garden was redesigned by Gilles Sermadiras and his son Patrick (left) in the classical style. BELOW: The house has been in the family for seven generations. "It's a manor of the sort that existed in the provinces in centuries past," Gilles Sermadiras says.

Coup de Maître in the Dordogne

A Flourish of Classical Traditions at Eyrignac

TEXT BY COUNTESS DU SAILLANT
PHOTOGRAPHY BY MARIANNE HAAS





THE HANDSOME seventeenth-century manor house of Eyrignac is hidden deep among wooded hills a few miles from Sarlat in the Dordogne. The house, set at the end of a winding road, has a warm stone façade and deep slate roof that impart a discreet elegance. Because it has belonged to one family for seven generations, Eyrignac possesses the beauty of houses preserved intact.

But Eyrignac isn't just an attractive manor house. It is also, and above all, a superb garden, a skillfully maintained and ever-renewed work of art. In the eighteenth century Gabriel de Costes de La Calprenède laid it out according to classical principles. The garden eventually fell into decay, but the plans survived to serve as a basis for the present-day garden, a creation of Eyrignac's owner and La Calprenède's descendant, Gilles Sermadiras de Pouzols de Lile.

It was over two decades ago that M. Sermadiras set about bringing the garden back to life. "During the years before the last war," he says, "it had been poorly looked after by farmers more interested in vegetables than flowers. We had to begin at zero."

Gilles Sermadiras went to work with the aid of only two people, his son Patrick and a gardener, to create a labyrinthine interlacing of clipped box and yew. The garden is reached from the house by a pair of shallow flights of steps on either side of a stone fountain. They rise to a parterre ornamented with arabesques of low box hedges. Beyond these, Gilles Sermadiras has planted cypresses on either side of the entrance to a grassy path bordered with yew shrubs clipped to form squat obelisks.

To one side of the house is a wrought-iron gate leading to other

ABOVE: The salon is animated by an Aubusson tapestry illustrating the story of *Cassandre*, written by Sermadiras ancestor Gautier de Costes de La Calprenède (portrait, opposite). "It's about the unhappiness of Princess Statira as she watches the departure of her husband, Alexander the Great," says Patrick Sermadiras.



paths and vistas. Amid the walks lies the swimming pool, designed as though it were simply a reflecting pool, with a stone balustrade along one side. An eighteenth-century pavilion serves as a poolhouse.

Supervision of this superb ensemble is now the province of Patrick Sermadiras, an energetic advertising executive who devotes all his spare time to Eyrignac's garden. "I dream about it," he says. "And when business prevents me from coming down to Eyrignac, I phone the gardener several times a day. My worst nightmare is a drought!"

But after the wonders of the garden come the pleasures of the house itself. The façade, simple and pure, bears no ornament other than an armorial escutcheon that was damaged during the revolution. It sits proudly above the entrance, which opens onto a staircase built of square stones, *à la française*. To one side of the staircase is the vast and welcoming salon.

The salon takes its character from a monumental Renaissance fireplace on whose chimneypiece is emblazoned the family crest, a unicorn against an azure ground. The wall opposite the fireplace is lined with shelves of books in rich antique leather bindings. Portraits of ancestors are displayed throughout, along with a handsome Aubusson tapestry that depicts a scene from the romance *Cassandre*, a seventeenth-century work by the writer Gautier de Costes de La Calprenède.

On the other side of the staircase is the dining room, essential in the Dordogne, the land of foie gras, truffles and good wines. The room is soberly furnished with a Louis XIII chestnut table surrounded by tall Louis XIII chairs. Old pewter plates are arranged against one wall.

LEFT: A portrait of Gabriel de Costes de La Calprenède, who designed the Eyrignac garden in the 18th century, hangs over a 17th-century-style ebony-and-ivory cabinet in a corner of the salon. He was made a marquis by Louis XIV in 1774. BELOW: Pewter plates and candelabra are displayed in the dining room, where a Louis XIII table is surrounded by chairs of the same period. The floors, as elsewhere in the house, are cobblestoned in the characteristic Dordogne style.





The staircase leads to the family bedrooms, where Gilles and Jeanne Sermadiras have amused themselves by mixing styles. One room is Louis XIII, of course, with a canopied bed and massive armoire. And there is a Louis XV room, a Louis XVI room and Patrick Sermadiras's own room, in the Directoire style.

It's easy to see why a visit to Eyrignac awakens a longing to return. Fortunately, both manor and garden were recently declared historic monuments and have been opened to the public. And it's not at all unlikely that the returning visitor will be able to stroll down new paths. The enthusiasm of Patrick and Gilles Sermadiras for cultivating their garden appears to be inexhaustible.□

ABOVE: Flower beds and geometrically shaped hedges of yew and hornbeam lead to the pool and an 18th-century pavilion. "I decided to get rid of everything," says Gilles Sermadiras, "and lay out a very architectural garden in the spirit of the 17th and 18th centuries."

A Provençal Tale

The House and Vineyards of Richeaume

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN

THE STONE THAT MARKS the entrance to Richeaume, Henning Hoesch's Provençal estate, sits low and inconspicuous at the roadside, almost as though to discourage visitors. Beyond it, a dirt lane leads through chestnuts and pines to a heart-stopping view of the fabled rocky massif that Cézanne never tired of painting, Mont Sainte-Victoire. Vineyards of the Coteaux d'Aix-en-Provence break at its foot in red and green waves as they rush up from the Mediterranean coast.

Some of these vines belong to Richeaume. For the estate is not only one of the loveliest in Provence, it is also the producer of wines of some repute, under the label of Domaine Richeaume. Above all it is the culmination of one man's quest, a 160-acre "microcosm" he acquired in 1972.

The harsh white light of southern France reveals Richeaume's house and vineyards in all the grandeur of the ochers, violets, mauves, browns and reds that distinguish the wine-growing country around the little town of Puyloubier, only a few miles from Aix. But to understand the house, set amid vines and cypresses at the edge of an ancient threshing floor, one must understand the owner.

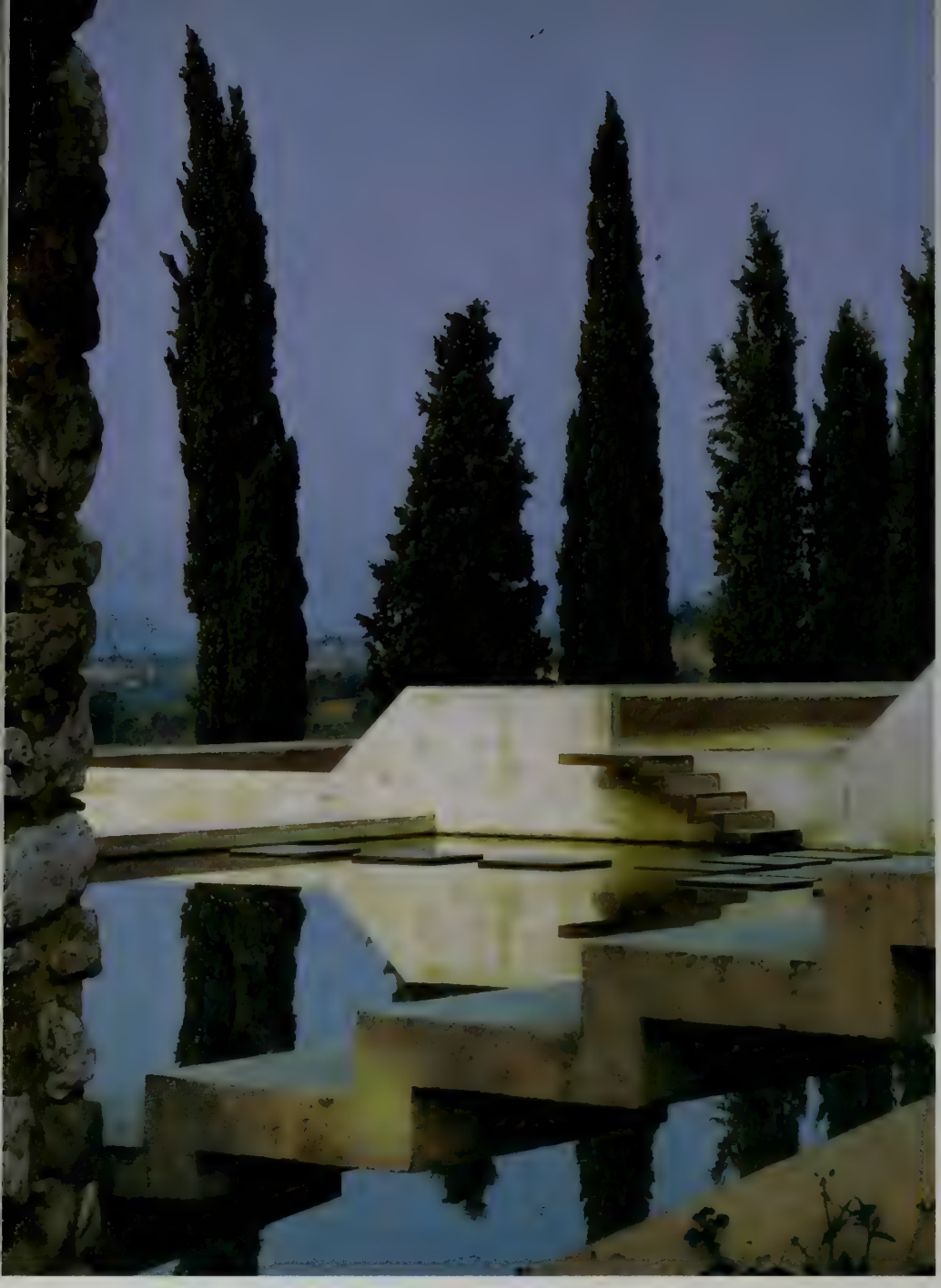
Henning Hoesch was born in Germany in 1940, into a family whose chemical works at Düren were known the world over. He became many things: a historian, an archaeologist, a philosopher, a noted cellist, a collector of painting and sculpture. He called himself an ecologist long before the term was popular. Today the wine he produces from the nearly fifty-five acres of Richeaume that are given over to vines is, he says, a "biological" wine.

From chemistry to ecology to enology: "It was Provence that led me astray!" Hoesch says. He discovered it in 1965, when he was a student of archaeology and medieval history. The family chemical works had been sold, and he had the good fortune and the freedom to be able to do as he liked with his share of the proceeds. It was also about this time that he met his Swiss wife, Julia.



Richeaume, Henning Hoesch's 160-acre estate near Aix-en-Provence, encompasses both house and vineyards as well as a working farm. The sun-drenched Provençal region led German-born Hoesch to settle there in 1972, later adding wine cellars and renovating a farmhouse in strict accordance with the surrounding landscape. "From now on," he says, "I can't be at home anywhere but here." RIGHT: Parts of the house date from the 17th century. Typical of the area's architecture, the windows are small and shuttered.





LEFT: The old stones of the farmhouse, left, are offset by the concrete geometries created by architect Odette Ducarre, who also designed the house's interiors. As part of Hoesch's plan of combining practicality with aesthetics, the pool was constructed over the wine cellars, helping, he says, to keep the bottles at the proper temperature. BELOW: Clean lines and angles characterize the interiors, in keeping with the simplicity of the original farmhouse.



The 1960s marked the first stirrings of worldwide concern with the larger issues of ecology. For his own part, Hoesch recalls, "I realized that there was an ever-expanding move, inexorable and terrifying, to crush nature."

His response was to look for a place to buy and restore that would embody not only shelter but a return to old farming methods—traditional methods, perhaps, but ones that above all else respect nature's equilibrium. At their center would stand what Hoesch called the "big house." He established a system of biological farming that avoided the use of chemicals and was based on organic fertilizer.

Richeaume is not a house or an estate like any other. It is many things at once—the estate and its wine as well as its wheat, olives and almonds—in the grand tradition of the great estates of yesteryear. It is also a working farm and a fold for a flock of three hundred sheep. This cosmos, as Henning Hoesch likes to call it, revolves around an old farmhouse typical of the region. Renovation and construction got under way in 1973. Hoesch found two architects who became the perfect interpreters of his wishes, François Tchepitchian, who designed the cellars and everything to do with wine making, and Odette Ducarre, who planned the house and its interiors.

Nothing has been left to chance. Aesthetics and practicality bolster each other. A pool that reflects concrete and cypresses at sundown forms the roof of the cellars in





ABOVE LEFT: In the entrance hall, a table is inlaid with musical motifs. The painting is by Sam, a Khmer artist now living in Aix. ABOVE RIGHT: The broken-line motif is continued on the oak doors of a cabinet in Hoesch's office. BELOW: Called the "collector's room," the double-height library contains a pair of Khmer sculptures and an Italian drawing from Hoesch's extensive collection.







ABOVE LEFT: Henning Hoesch's office is dominated by an oak desk whose shape mirrors that of the house. ABOVE RIGHT: The music room is often the setting for recitals by Hoesch, an accomplished cellist, and his three children. Painting is by Sam. BELOW: Stretching away from the house is a stone threshing floor. Mont Sainte-Victoire, a frequent subject of Cézanne, rises beyond. At left are solar panels by François Tchepitchian, who also designed the wine cellars. OPPOSITE: Old and new converge at poolside. "It's a great pleasure to live in a place designed by architects alive to my deepest aspirations," says Hoesch.



Nothing has been left to chance. Aesthetics and practicality bolster each other. A pool forms the roof of the cellar in which wine is made.

which wine is made and stored in tens of thousands of bottles. The pool and its court also allowed Mme Ducarre to open the house to other uses, such as the open-air musical performances that Hoesch stages every summer.

With the cellars and the outdoor spaces taken care of, Hoesch and Mme Ducarre were able to concentrate on the house's interiors. Its rooms were created in the image of Richeaume and its site, sophisticated yet simple, handsome in their emptiness and almost monastic purity. The most potent example is the music room, which opens off an inner courtyard. Its walls are ocher, its floors pale oak, and it contains a piano, violins and music scores. Three broad steps rise to a kind of podium, where a tall vertical window allows a long bar of light to move across the floor.

A flight of steps cantilevered from the window wall leads to a mezzanine that overlooks the music room, then continues to the next story, a vast space with bookshelves and a solitary Khmer sculpture. From here, a massive sliding door in pale oak leads to the library, set aside for studying music and for contemplating works of art that include a collection of Italian drawings from the sixteenth to the eighteenth centuries. The sole decorative elements are more of Hoesch's handsome Khmer sculptures.

Everywhere, pale oak woodwork made in Switzerland stands solid, massive and magnificent. Only a few pictures hang on the white walls. But throughout there recurs, like a keynote, a broken line that is found outside the house too. And everywhere there are the vertical and horizontal windows that frame, like paintings, a fragment of nature.

"Caring for a hundred and sixty acres is more a duty than a privilege," Hoesch says. He doesn't simply supervise the estate's wine making from a distance. He knows the soil, what it contains and what it lacks; he knows every row of vines as he knows every stone of the house.

To his children—Sylvain, nineteen, Wanda, eighteen, and Jeanne, fifteen—Hoesch has communicated his understanding of nature and the rights of flora and fauna. And he has sought to apply the principles of ecology concretely to the "cosmos" of Richeaume, believing that it is possible to build and produce goods reasonably if respect for nature is taken strictly into account.

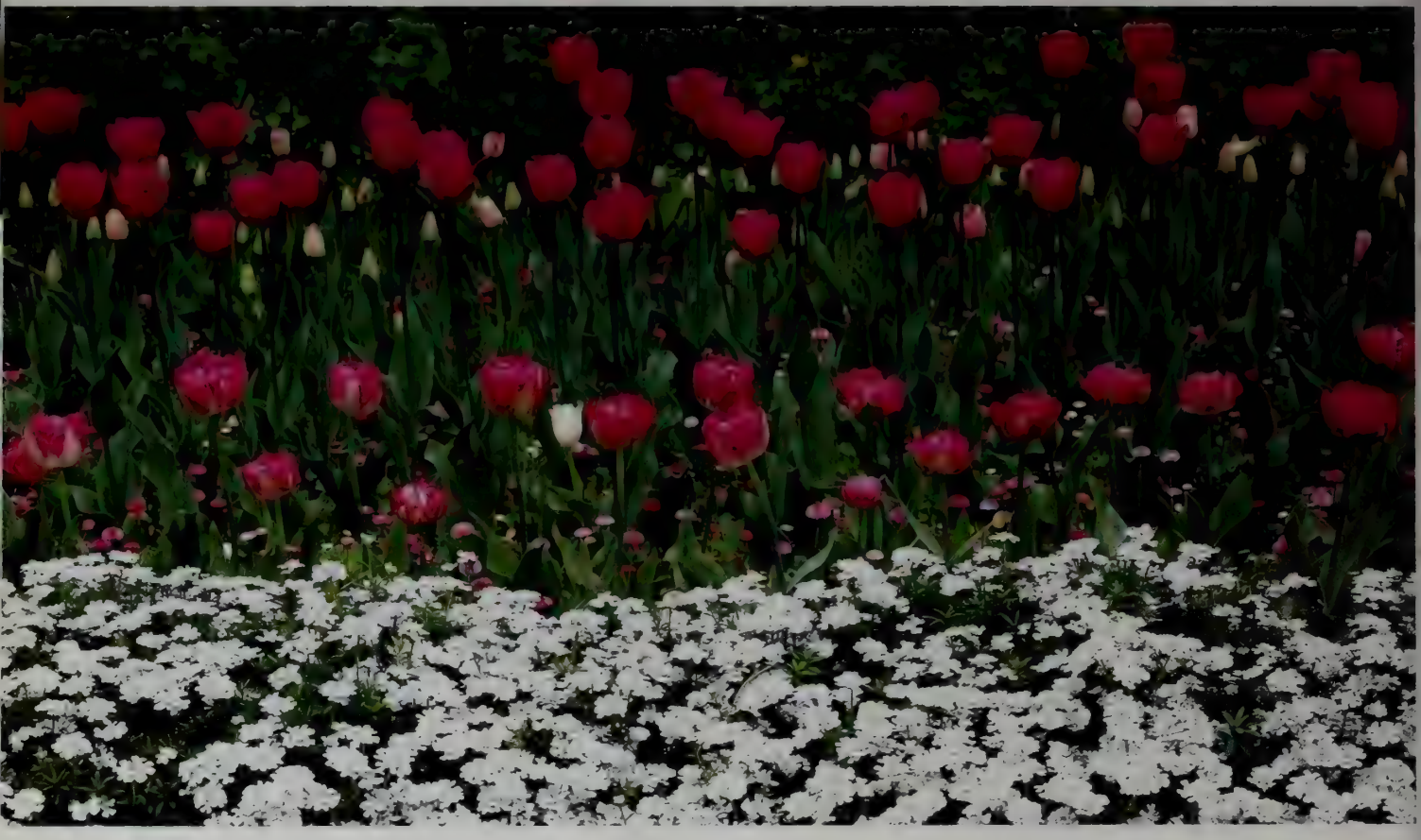
On his return from field and vineyard in the evening, alone or with his children (to make up a quartet), Hoesch takes out his cello and, looking across the pool's mirrored surface to Mont Sainte-Victoire, renders homage to the countryside with the music of Bach. □



Gardens: A Philosophy of Fragrance

Robert Ricci's Floral Domain in the Île-de-France

TEXT BY CATHERINE STYLES-MCLEOD
PHOTOGRAPHY BY MARIANNE HAAS

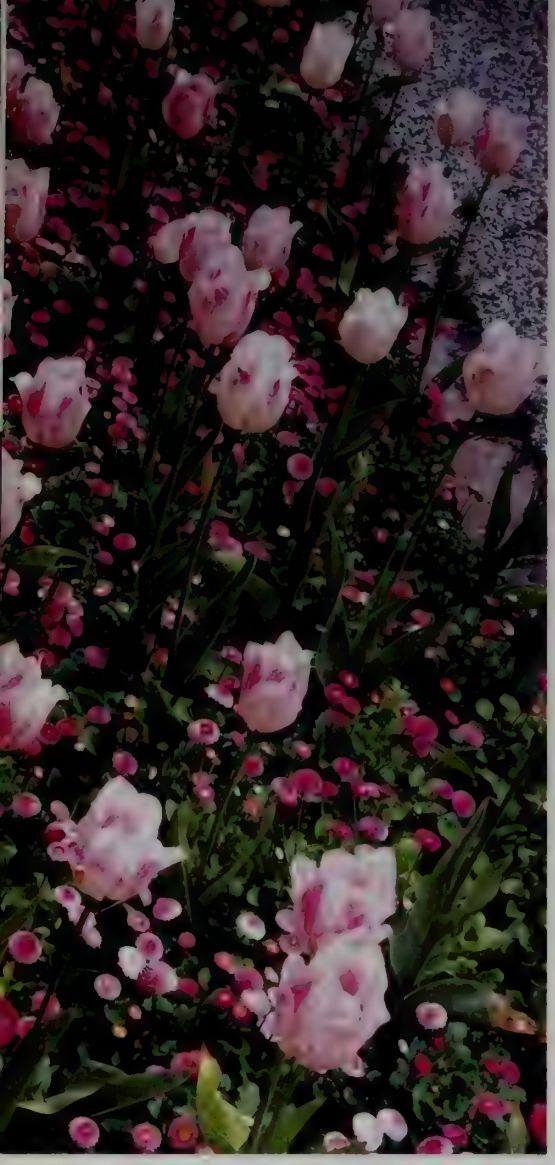


RIGHT: Robert Ricci's design talents blossomed as memorably in the gardens of his Île-de-France country residence as in the world of fashion and the fragrance of his perfumes.

ABOVE: In the front garden, tulips ranging from pale pink to fuchsia are set off by the sharp white of *Iberis sempervirens* Snowflake. OPPOSITE: Japanese cherry trees show pink fountains of bloom against a background of time-worn steps and mellowed stone walls.







LYING IN A CIRCLE around Paris is the area known as the Île-de-France. This is the French countryside at its most gracious, rich with history, scattered with royal châteaux and grand old hunting forests. Great Gothic cathedrals grace the landscape, for Gothic architecture was conceived in this region. Worn stone takes on a special luminosity in spring and early summer when fruit trees froth with blossom and clematis spills over farmhouse walls. Corot, Cézanne, Pissarro and Monet painted the gentle rolling hills and glinting water, the grain-laden plains and bosky valleys of an area sometimes called "the garden of kings."

Because gentleness, calm and a temperate climate were essential to Robert Ricci's creative spirit, he maintained his country residence here at Courances, set in some fifty acres of gardens, woods and fields.

Son of Nina Ricci and head of the internationally famous couture house, originator of perfumes that are an art achievement in themselves, Robert Ricci accorded his garden the same sense of wonder and respect he brought to the world of haute couture. "Look at that sky," he would say, "blue but not hard. Soft little clouds and changing light. Harmony. I can't stand inharmonious things."

He was twenty-seven when, in 1932, he agreed to devote his directorial talents to his mother's business. "I always thought women should be dressed for themselves," he said, "and not like publicity panels."

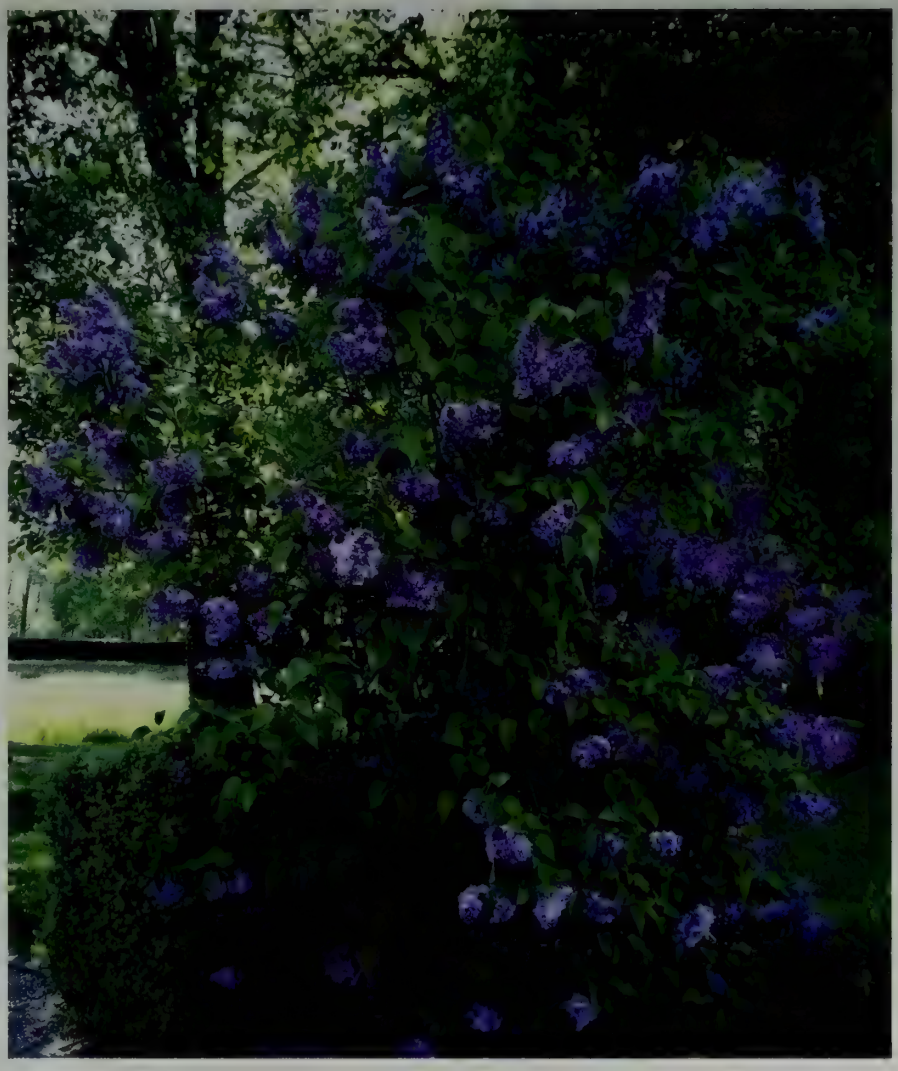
Walking down his favorite allée of towering lindens not long before his death, in August 1988, he commented, "This avenue must be close on two hundred years old. Such a presence. A whole universe. It seems immobile at ground level where we are, but of course it isn't; up there in the branches everything is in motion, with a sense of being that is beyond our comprehension. I let this vegetable world enter into me without asking too many questions. A garden isn't an intellectual exercise."

No radical changes have been wrought in the garden design since Ricci first leased the Île-de-France property from the marquis de Ganay. Pastel hues predominate among the flowers. Great beds of dawn-pink roses contrast with spicy stretches of the dark red Prestige de Bellegarde rose. A warmer, dustier pink in the hydrangeas and dramatic, deep-throated notes in azaleas and rhodo-



dendrons compound the color tones, which are largely pink.

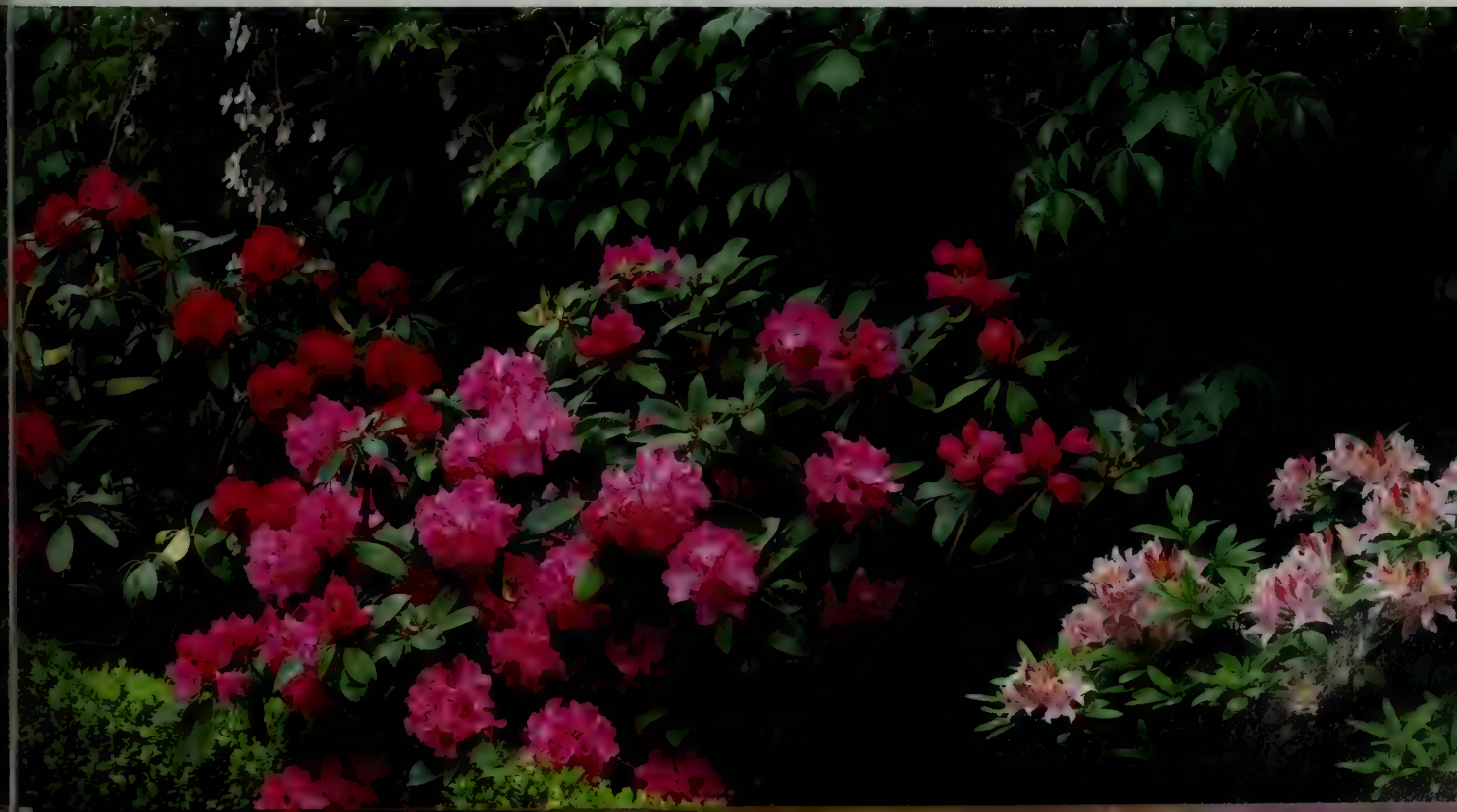
Robert Ricci's relationship to his surroundings was enhanced by his extreme sensitivity to fragrances, a quality he was born with and which does much to explain the recognized greatness of the perfumes he played a leading role in originating for the House of Nina Ricci. Each seasonal change in the garden at Courances was, for him, like a new theme in an extraordinary symphony of scent. "When the forsythia blooms," he liked to point out, "it lights everything up. Then I know spring is really on its way."



OPPOSITE: Tulips aptly named Charm of Spring rise from a carpet of English daisies, both reflecting variations of M. Ricci's favored garden color. OPPOSITE BELOW: Roses billow about a meticulously trimmed hedge of *Taxus hibernica*.

RIGHT: Lilacs, named in honor of Marshal Foch, the French World War I supreme Allied commander, nod peacefully beside one of the paths that wind through the gardens.

BELOW: Flourishing at the base of a vine-clad wall, rhododendrons and azaleas ranging from deep red to pale pink spill over a low box hedge. A spray of clematis blossoms at left accents the cascading foliage of Virginia creeper.



He avoided using synthetic components in his perfumes and was alert to the play of sun and wind on natural fragrances. Topping the peony among his favorites was *Olea fragrans*, a shrub that grows near the lakes and in the south of Italy. "When the wind blows, it's like paradise, because you have the scent of the flower, the leaf, the seed and the wind blowing through them. But how do you catch the scent of the wind?" And how do you catch the scent of water, which runs like quicksilver through the garden or idles in pools where swans dip long necks into argent ripples?

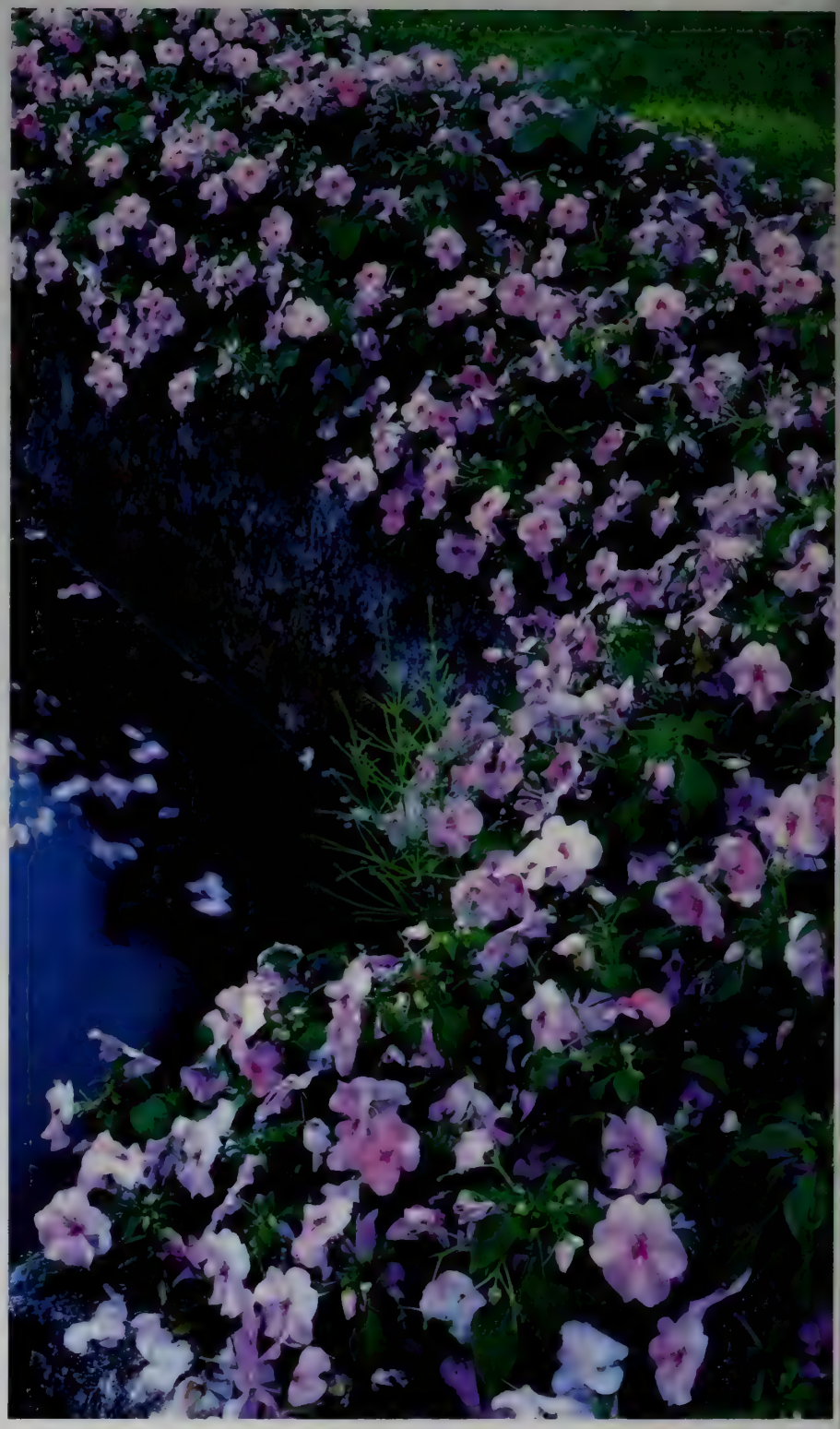
Perfume was always linked to images for Robert Ricci, who applied his graphic talents to designs for perfume flasks produced by Lalique, the result of a lifelong friendship with Marc Lalique and in later years with Marie-Claude Lalique.

He made no distinction between flowers and the various fruits of the earth. Raspberry canes and currant bushes add their fragrances to the grounds. Apple and cherry trees stand above calm stretches of water. "Romantic, my garden," said Robert Ricci. "A place where you can express yourself and dream."

Gentle and courtly, he kept the business a family affair, with two daughters, a son and ten grandchildren to ensure its continuance.

His last creation, "Nina," was a tribute to his mother, who began her career at the age of thirteen when she was apprenticed to a dressmaker. Its bouquet evokes the fragrant harmonies of the gardens at Courances. In fact, the perfume production center is close by in its own park at Ury, on the edge of the forest of Fontainebleau.

Just as wildflowers were left to flourish in his uncropped fields, just as Nina Ricci herself cut her designs on living models, so Robert Ricci maintained his garden according to the philosophy that nature has its own rhythms and raison d'être, with the same deference to individuality and liberty he brought to women's fashions for over fifty years. □



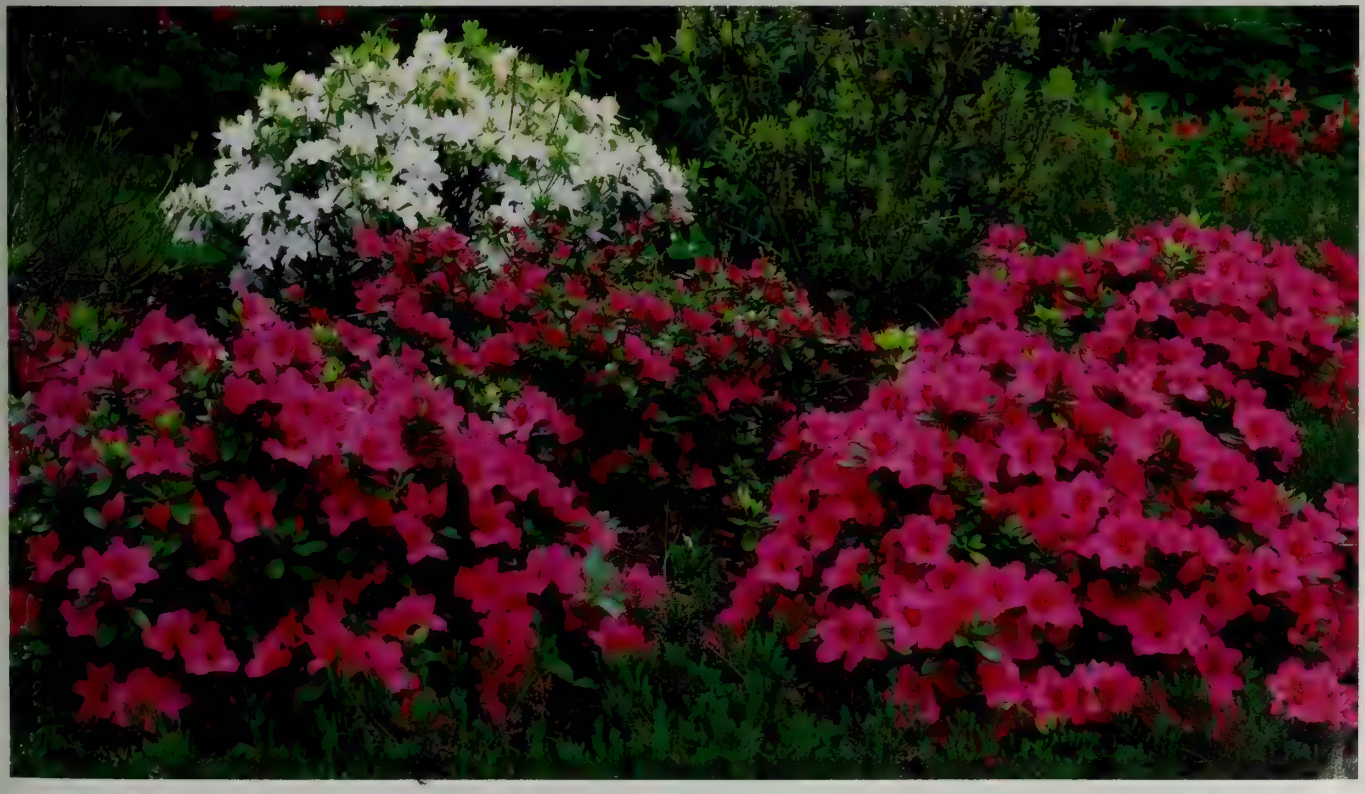
ABOVE: Impatiens Futura rims a pool, and fallen petals drift on the calm surface of the water, creating an image of the serenity Robert Ricci sought to express in his design for the gardens.

OPPOSITE ABOVE: In one of the more formal areas, red Prestige de Bellegarde roses are given a delicate emphasis by pale pink Milrose beyond a stretch of lawn in the background. Sheared *Iberis sempervirens* defines the beds.

OPPOSITE: Dramatized by a solitary flash of white blossoms, rhododendrons create a woodland atmosphere. A tribute to the designer's artistry, the sharp contrast of color enlivens the setting without disturbing its harmony.



Each seasonal change in the garden was for him
like a new theme in an extraordinary symphony of scent.





TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY MARIANNE HAAS

A GREAT THREE-STORY stone masterpiece situated in a glorious park in the heart of Paris on the fabulous Faubourg Saint-Honoré, the Cercle Interalliée has been called by connoisseurs the most magnificent private club in the world. And many who cross the ancient stones of its courtyard and pass through the ornate entrance into this mansion of marble, gold leaf, fluted pilasters, patinated walls, carved and painted Louis XVI boiserie, Corinthian columns and parquet de Versailles floors would agree.

The history of this grand house is in essence the history of Paris. It was built in 1713 during the reign of Louis XIV by a certain Louis Chevalier, a man of property, when the Faubourg Saint-Honoré, that "aristocratic thoroughfare,"

"The monument of war has now become the monument of peace," wrote World War I hero Marshal Foch of the Cercle Interalliée in 1926. Long a private house, the building on rue du Faubourg Saint-Honoré became a club for Allied officers in Paris, then expanded to include prominent members from all walks of life. Its façade (left) is dramatized by a wrought-iron-and-glass marquee. BELOW AND OPPOSITE: The Salon Doré has Louis XVI paneling and double doors embellished with gold-leafed carvings. The gilt-bronze-and-crystal chandelier is 18th century.

Cercle de l'Union Interalliée

The Historic Club on the Rue du Faubourg Saint-Honoré









OPPOSITE: A marble-lined niche and a floor bordered with variegated marbles ornament the Bar. The overdoor painting represents one of the four seasons. Paneling is painted oak. ABOVE: Napoleon III furnishings in the Small Card Room—domain of the club's original members—include a Sèvres vase, a gift of the emperor. The tapestry depicts Louis XV's hunting dog, Blanche.

was just a nondescript road winding its dusty way to Roule. In the thirteenth century Roule, according to reports of the time, was "the most important goose market in and around Paris," and the prospect of crackling roast goose and velvety foie gras must have sent many a Parisian galloping Rouleward.

Louis Chevalier, president of the Parliament of Paris and known as a man of taste and refinement, built three houses on the site. He commissioned the architect Grandhomme to outdo himself, and set about installing his sister, Mme Le Vieux, in one of them, number 33 Faubourg Saint-Honoré. She and her husband, André, a rich farmer, proceeded to give receptions "most gorgeous" at the Hôtel Le Vieux, as the house was called. It was a merry manse with the best wines and music, and sometime in the midst of the merriment, the gossip goes, a musketeer by the name of Ponsange, who knew his way around the place, "ruined" Mme Le Vieux. Let us pray that rather than ruing her ruin she enjoyed every minute of it.

Husband André, unfortunately, was ruined in a less carnal way—financially. Chancy speculations—and perhaps too many of those parties "most gorgeous"—sent him into bankruptcy. Still, on his death he left his widow well-off. Later the house passed on to Mme Le Vieux's son-in-law, François, another party giver. In 1746 the house was leased to the rich Perrinet family. Upon Mme Perrinet's death, it went to her son-in-law, the marquis de Langeron, who bequeathed it to his daughter, the countess de Damas. Through the years the parties never stopped.

In 1793 Louis-Nicolas Amelin, a merchant draper, acquired the building, later selling it to his son, Jean-Louis, for "fifteen thousand hundredweight of wheat, first-quality Paris grade"—a lot of bread. In 1812 Jean-Louis, resourceful enough to have unloaded all that grain on papa, sold the residence to Duke Decrès, minister of marine to Napoleon I. Decrès's young wife, Marie-Rose, was a niece of the queen of Spain and the queen of Sweden. Thus history records that both Joseph Bonaparte of Spain and



ABOVE: Oak paneling, a Napoleon III commode and a bust of Molière distinguish the Library. OPPOSITE: French floor lamps with angled shades illuminate card tables in the Large Bridge Room. Behind high, padded-back chairs hangs a Gobelins tapestry.

Charles XIV of Sweden and Norway visited Marie-Rose at number 33. As a matter of interest, Joseph Bonaparte lived for a time in the neighboring house, number 31.

No man is a hero to his valet, and heaven knows Duke Decrès was no exception. His valet attempted to blow his master to bits by hiding explosives in his mattress. When disaster struck and the flames raged, the valet threw himself out the window to the courtyard forty feet below. He died the same day. It took Decrès a little longer. At least the house was preserved.

That left the young duchess/widow with a too-big house on her hands. She solved her dilemma by first letting it to the Russian Embassy and later, in 1856, selling it to Baron Nathaniel de Rothschild. Under the monarchy the Russians fairly dazzled Paris with their sumptuous

continued on page 176





Château de La Lorie *Marquise de Saint-Genys in the Haut-Anjou*

TEXT BY BRUCE DAVID COLEN PHOTOGRAPHY BY PETER VITALE



La Lorie, Marquise de Saint-Genys's château near Angers, was built by René Le Pelletier in the early 17th century. PRECEDING PAGES, LEFT: A landscape by van der Meulen presides over the dining room. PRECEDING PAGES, RIGHT: The Grand Salon, created from the finest Sablé marble, was built in 1780 by Italian craftsmen. BELOW: The Grand Salon's mantel is ornamented with Florentine *pietre dure*.



The French doors of the boiserie-decorated dining room open onto the terrace and to the Champ de Courses and formal gardens.





SOMEHOW IT SEEMS a sacrilege to even contemplate driving a car along the mile-long private road leading to the pebbled courtyard of Marquise de Saint-Genys's Château de La Lorie. It would be more appropriate for guests to arrive by coach and four, with postilion and outriders in braided livery, for the château was built by René Le Pelletier, maître d'hôtel and councilor to Louis XIV, who had pronounced him grand provost of Anjou, the province in which he lived.

It would seem that the king's lavish ways were catching. By 1640, Le Pelletier had spent his entire fortune aggrandizing the castle, and his creditors forced him to sell the property. The buyer turned out to be Pelletier's son-in-law, Gabriel Constantin. He took over the castle, replacing Pelletier as grand provost of Anjou, and the king then made him Marquis de La Lorie. The marquis and his descendants continued to serve both Louis XIV and Louis XV, as well as Louis XVI, while at the same time managing to enlarge both their castle and their land holdings.

The latter efforts were dealt somewhat of a setback by the revolution. Soon after the fall of the Bastille in Paris, peasants across France revolted against their titled landlords. As a result, La Lorie was sacked and its surrounding buildings burned to the



ground. The first thing Constantin did, once the rebuilding process had begun, was to install the statue of Pacifere Minervae, a goddess of peace, in a niche above La Lorie's front entrance. That façade of the château, with its dormer windows and spires, reflects the special grace of seventeenth-century Anjou architecture.

By inheritance La Lorie passed from the Constantin family to the Marmiers, and finally to the Fitz-Jameses. At the turn of this century, the property was bought by Marquis de Saint-Genys, who was attracted as much by the locale of the château as by its historical and aesthetic appeal. The marquis was a lover of horses, and La Lorie's two thousand acres are in the heart of France's Thoroughbred country. He maintained the estate's stud farm, and built a racetrack on the property where meets are still held in the months of June and October of each year.

The present marquise, Mme de

continued on page 178

ABOVE: A stone lion guards the entrance to the estate, which was sacked and burned during the revolution. BELOW: The entry court to La Lorie is secured by a dry moat. The château's dormer windows and spires are reflections of 17th-century Anjou architecture.



Soon after the fall of the Bastille in Paris, La Lorie was sacked and burned.

How you would live if you could live exactly

AS YOU WISH



© 1988 Cunard

Sea Goddess I & II

You would live in unparalleled luxury, amid unmatched service. With a small, well-chosen group of like-minded friends. Perhaps aboard a fine vessel, voyaging to the world's most exclusive ports of call. You would take no orders, brook no rules...

Unique upon the oceans, the Sea Goddess I & II offer a supremely luxurious, contemporary lifestyle at sea—a "cruise" (we use the word gingerly) for those more inclined to charter their own craft. With service the equal of that to which you are accustomed, the carefully-conceived, highly personalized Sea Goddess experience will more than measure up to your standards of excellence.

Upon the rarified decks of these sleek 340-foot vessels, you and just fifty-seven other couples will sail in elegance and intimacy. Unfettered by regimentation in any form (even the Sea Goddess' itineraries are flexible), you will travel to some of the world's most fascinating destinations.

Sea Goddess I & II await you; call your travel agent or Cunard.

E70001

From November to April, the Sea Goddess I Caribbean itinerary includes: Charlotte Amalie, Mustique, Barbados, Palm Island, St. Lucia, St. Barts, Peter Island, Virgin Gorda, Casa de Campo, Martinique, Tobago Cays, St. John, St. Maarten, Jost van Dyke. • Sea Goddess I also offers a "Sail 'N Stay" program at the matchless La Toc Suites on St. Lucia, in which you spend 3-7 days aboard ship and 3-7 days on the island. • From April to October, the Sea Goddess I & II European itineraries include: Venice, Korcula, Dubrovnik, Taormina, Capri, Portoferraio, Monte Carlo, Santorini, Mykonos, Ithea/Corinth Canal, Porto Cervo, Rome, Patmos, Athens, Kusadasi, Lindos, Rhodes, Sorrento, Palamos, Ibiza, Puerto Banus, Malaga, Motril, Porto Santo, Tangier, Gibraltar, Alicante, Funchal. • From October to December the Sea Goddess II's Oriental itinerary includes: Singapore, Jakarta, Bali, Palau, Pelangi, Malacca, Kuala Lumpur, Palau Pangkor, Penang, Phuket Island, Rangoon, Colombo, Goa, Bombay. Norwegian Registry.

CUNARD

Five-Plus-Star—QUEEN ELIZABETH 2, SAGAFJORD, VISTAFJORD, SEA GODDESS I & II • Four-Star—COUNTESS, PRINCESS

Raymond E. Enkeboll
ARCHITECTURAL ACCOUTREMENTS
CARVED AND SCULPTURED IN SOLID WOODS
Designs
FACTORY and SHOWROOM
16506 AVALON BOULEVARD • CARSON, CA 90746 • TEL (213) 532-1400
CATALOG #B-16 $5.00 To the Trade FAX (213) 532-2402

AVAILABLE THROUGH INTERIOR DESIGNERS STYLE NO. 685/600 N HT. 31"
REMINGTON
Over 50 Years of Extraordinary Craftsmanship
5000 PASCHALL AVENUE • PHILADELPHIA, PA • 19143

Bernard Steinitz's Feudal Castle on the Loire
continued from page 80

keys, a rhinoceros, an ermine—flickers into fantastical life. One becomes aware of the generations that have sat in the Louis XIV armchairs, dined at the table and heard the baby owls calling in the darkness outside.

Bernard Steinitz swings open doors of a Louis XIII cabinet in one of the salons, rich with tortoiseshell and the somber sheen of ebony. A gleaming, precious world is revealed.

In one of the bedrooms a Louis XIII bed has stood just there for some three hundred years, enrobed in hangings with original flame-stitch borders, while its carved finials point to the ceiling where vestiges of bright paint remain. Cream-and-gold leather still clings to the walls.

But Château de Cornillon is not a museum, it is a home. The Steinitzes sleep in the beds, dine at the table under the great wrought-iron chandelier, pick mulberries from the tree

"We think we have this century's mentality, but really we're no different from the people who lived before."

that sprang up in a courtyard, while Simone worries about the ivy that is spreading rampant over the walls and about what happened to the wild candytuft this year.

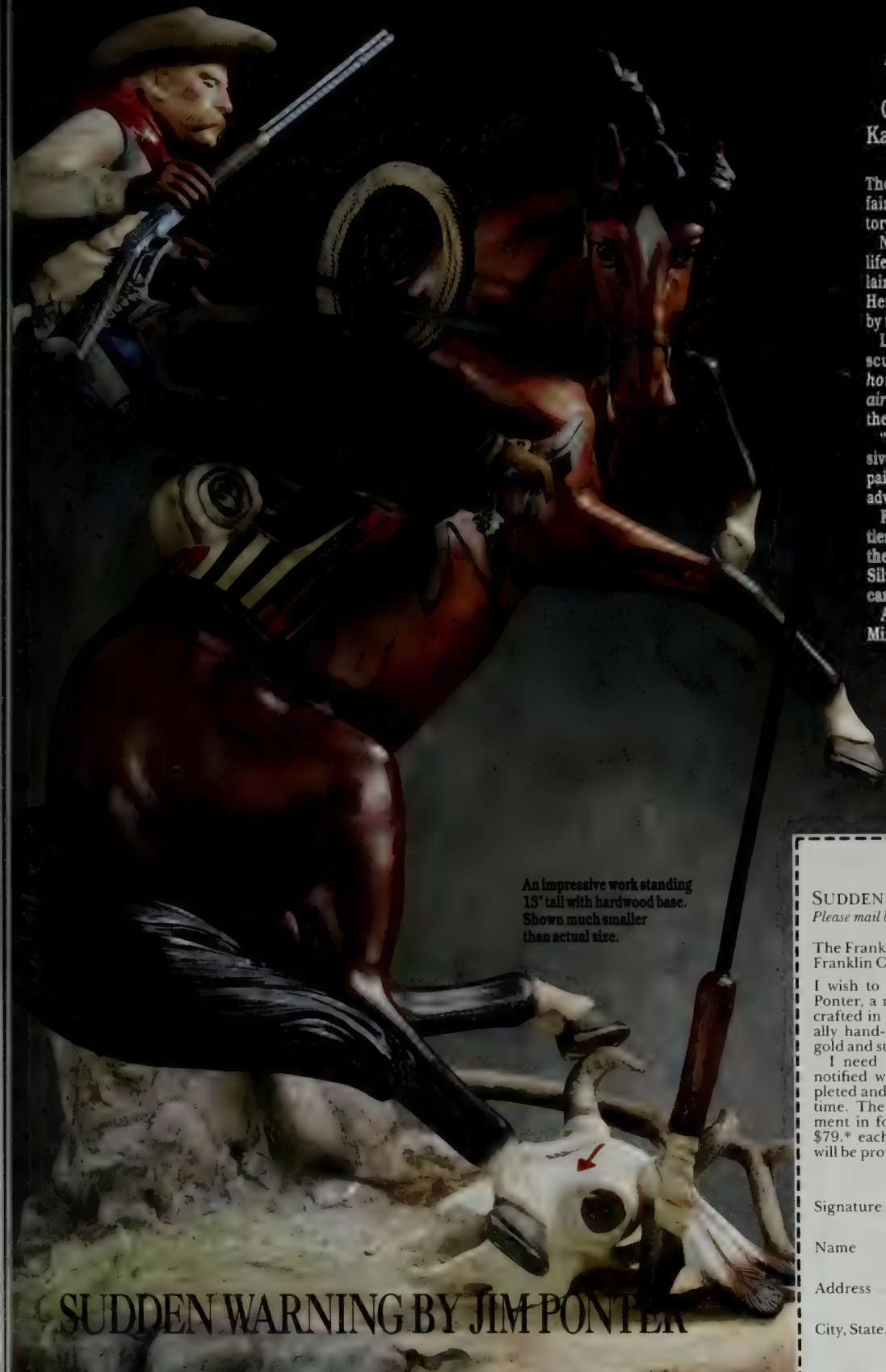
"Stones speak," Bernard Steinitz observes. "Touch the door pulls. You can feel the use, the past, in the metal. Thousands of thumbs have pressed them.

"You know," he continues, "taste is personal and outside fashion. Château de Cornillon is sufficient to itself. I love it for its strength and its gentleness, its sense of life. But one doesn't have to have a castle. We are all lords of ourselves. We don't need another domain."□

THE WESTERN HERITAGE MUSEUM PRESENTS

A NEW FRONTIER

IN THE FINE ART OF PORCELAIN



A Classic Western Sculpture of Hand-painted Porcelain Gleaming with Accents of 24 Karat Gold and Sterling Silver.

The Wild West was no place for the faint-hearted. It was unknown territory, with danger over every rise.

Now, the American frontier comes to life as never before in the first porcelain sculpture issued by the Western Heritage Museum. "Sudden Warning" by the celebrated artist Jim Ponter.

Like the era it evokes, this dramatic sculpture blazes a new trail as the horse appears suspended in mid-air, and the cowboy fights to stay in the saddle.

"Sudden Warning" stands an impressive thirteen inches tall, every hand-painted inch charged with action and adventure.

Fired with the vivid hues of the frontier. Twenty-four karat gold glistens on the cowboy's buttons and belt buckle. Silver highlights his spurs, six-shooter, cartridges and "conchas."

Available only through The Franklin Mint. The price, $395.

© 1989 FM

An impressive work standing 13" tall with hardwood base. Shown much smaller than actual size.

SUDDEN WARNING BY JIM PONTER

ORDER FORM

SUDDEN WARNING
Please mail by January 31, 1989.

The Franklin Mint
Franklin Center, PA 19091

I wish to order "Sudden Warning" by Jim Ponter, a new and original work of art to be crafted in fine imported porcelain, individually hand-painted and accented in 24 karat gold and sterling silver.

I need send no payment now. I will be notified when my sculpture has been completed and billed for a deposit of $79.* at that time. The balance will be billed after shipment in four equal monthly installments of $79.* each. A handsome wood display base will be provided without additional charge.

*Plus my state sales tax

Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Name _____
PLEASE PRINT CLEARLY

Address _____

City, State, Zip _____

11954-1

Yves Montand
continued from page 87

Montand's eclectic political outlook.

Politics has always had an essential place in Yves Montand's life. In a 1982 television interview, he was asked his opinion on a variety of political issues to which he offered his own point of view. A poll conducted after the show revealed that about one-third of French voters felt that Montand could inject new life into French politics, an astonishing endorsement for a man who refers to himself as simply a "traveling acrobat with common sense." "I find politics exciting, and I'm willing to be involved even if my career suffers. But I'm a man without an organization, without a party to support me."

It's without a doubt Montand's plain speaking that gives him his credibility both as an actor and as a public figure. "I'm a professional and I respect other professionals. The politicians I hold in the highest esteem range from Margaret Thatcher to François Mitterrand, from Felipe González to Ronald Reagan."

The milestones in his political life have been varied. In 1956 he and Signoret toured the Soviet Union and met with Khrushchev. And even though they became disenchanted with Communism during the 1950s, they were barred from the United States until 1959, when Montand appeared on Broadway.

The following year was the scene of an unforgettable encounter in Hollywood, when his teenage idol, Fred Astaire, introduced Montand to the audience gathered for the Academy Awards. He was there for two reasons. One was to sing. The second reason was to be at the side of Simone Signoret, who that night would win the Oscar for best actress for her role in *Room at the Top*.

Montand meanwhile was starring opposite Marilyn Monroe in *Let's Make Love*. When he talks about Monroe today, all he says is, "Miss Monroe is one of the three women who count for me." But in 1960 Monroe was married to Arthur Miller, and the press pounced greedily on the Montand-Monroe relationship. Later, Simone Signoret put the incident into perspective in her autobiography, *Nostalgia Isn't What It Used to Be*: "She never knew to what degree I never detested her, and how thoroughly I had understood the story that was no one's business but ours, the four of us."

"My real affair," says Montand, "was with Simone." They met in 1949, at the Colombe d'Or in Saint-Paul-de-Vence. In those days, beneath the huge fig tree that shades the hotel's terrace, Picasso and Braque would chat with Paul Roux, the proprietor. "We had a little house there where I still go when September comes," says Montand, who is a familiar sight in the village, arguing over a game of boules.

Signoret recalled in her book that when she and Montand were married there in December 1951, the hotel's doves "did something very unusual: They flew inside, and one of them landed on my head and spread its wings, looking exactly like the drawing Picasso had made for the peace congress." At that moment, Picasso's chauffeur entered bearing the artist's wedding present: a signed watercolor that still hangs in the living room at Autheuil.

"When the film is finished, I'll go to Autheuil to relax for a few days," Montand says. "I've changed the decoration a little over the years, but I like being surrounded by souvenirs, things I like. I like painting and sculpture, particularly the work of Picasso, Braque and Giacometti."

Yves Montand has, of course, arrived. Not in the way an ambitious man arrives, but in the way of a traveler who's reached his destination. Nevertheless, when he is on stage facing the black void that contains his audience, he remains alone. As Simone Signoret wrote: "When Montand dons his brown stage clothes, he is a solitary man." This complex personality is both confident and vulnerable, a tightrope artist who falls and lands, dancing, on his feet.□

KITTINGER

FURNITURE WITHOUT EQUAL



KITTINGER 1893 ELMWOOD AVE., BUFFALO, NY 14207 716-876-1000. DESIGNER SHOWROOMS:
ATLANTA/BOSTON/CHICAGO/DALLAS/DENVER/HIGH POINT/HOUSTON/LAGUNA NIGUEL/LOS ANGELES/NEW YORK/PORTLAND/SAN FRANCISCO/SEATTLE/TROY/WASHINGTON DC.

san Schoen

new orleans



ANTIQUES AND ACCESSORIES
218 rue chartres 504-522-3228

Whisnant Galleries

222 Chartres
New Orleans 70130
504-524-9766



McBride Galleries

ALEXANDRE JACQUES CHANTRON
French (1842-1918)
"JEUNESSE"

Oil on canvas, signed
24½" x 18½"

McBride Galleries offers an extensive collection of 19th and 20th Century British, European and American paintings.

MEMBER OF THE INTERNATIONAL SOCIETY OF APPRAISERS

220 Chartres Street, New Orleans, Louisiana 70130
504-529-7421

Jean-Claude Brialy's Château in the Marne Valley
continued from page 98

an interior designer. But the restoration took him twenty years.

"Now when I'm touring in a play, or I have to spend the night in Paris because of the theater, I think about the tennis court, about the roses blooming in beds laid out by a genius of a gardener and that we kept the way they were, and I'm seized by an intense desire to let everything go and hurry down there to have a romp with my dogs." Brialy heaves a disappointed child's deep sigh before going on cheerfully: "Just the idea is like a breath of fresh air."

His rare leisure moments are spent there with friends, never more than four at a time. "When you have a taste for comfort and a need for total relaxation, you don't much want to visit other people's houses," he says. "I'm getting less and less tolerant of house rules and timetables."

In the same vein, it was partly nervousness and fatigue that inspired this impatient perfectionist with the idea for his restaurant on the Île Saint-Louis. Called L'Orangerie, it turned into one of Paris's most exclusive meeting places. "I'd done six hundred performances of Georges Feydeau's *A Flea in Her Ear*, and every night I found myself wondering where I could go to dine in peace. So I created my own restaurant, for me and my friends. I started it with a chef who had the Midas touch and a corps of young waiters. President Georges Pompidou came every Sunday, and thanks to his intervention, I was able to redo the façade.

"There was no publicity, and I excluded photographers. The duchess of Windsor gave a weekly dinner there, and I watched over the privacy of my clients as though it were my own. People like Barbra Streisand, King Hassan of Morocco and Woody Allen knew they could come and be left in peace. The food was good, the flowers ravishing, the women elegant—and L'Orangerie still carries on, secure in its reputation."

Jean-Claude Brialy has spent so much of his life acting and directing and presiding and organizing that he couldn't stop now even if he wanted to. The momentum he's accumulated spurs him to take on small-town theatrical touring as well as smart dinner parties—where his talents as raconteur, bolstered by an encyclopedic memory and a gift for mimicry, are the delight of his friends.

Aside from continuing his career in film (last year he was awarded a César, France's equivalent to the Oscar, for his role in André Téchiné's *Les Innocents*), Brialy has left an indelible mark on the French stage thanks to the charm and wit he has invested in hits like *Madame Princesse*, *A Flea in Her Ear* and *Désiré*. He has even managed to treat himself to that most sumptuous of playthings for an actor-director: a real red-plush theater, the Bouffes-Parisiens. There he can indulge in the supreme luxury of producing what he pleases and taking any roles he wants.

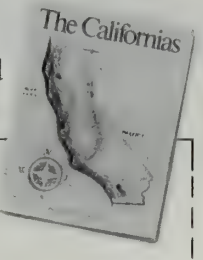
"Of course, I love the cinema," he explains, "but the theater demands energy, concentration and an even temper. You can't cheat. And there is nothing like the pleasure of feeling a theater audience, the most loyal of all, literally breathe with you."

Brialy learned his acting skills from stars like Pierre Fresnay, Pierre Brasseur, Jeanne Moreau and, above all, Marie Bell. "I owe my grandest emotional techniques to her. No one in the theater has ever uttered a yes or a no the way she did. This extraordinary actress, who dressed like a bag lady offstage, became a queen as soon as she set foot on the boards."

As a friend, Brialy is cheerful and loyal. In a career spanning more than thirty years, his generosity has won him solid friendships in a profession not known for being softhearted, and his good humor is renowned. He says, though, "I can turn nasty when I feel let down; I'm like an elephant—I never forget. But friendship is really the sentiment I know best. I can say about myself what Oscar Wilde said: 'I would rather make a friend than make love.' "□

Sam Spade, China jade, French bakers, Mythmakers, Ghirardelli, Vermicelli, Bocci ball. Come to The City, See it all.

Want to read up on all the places you can leave your heart in San Francisco? That's easy, in the 1989 Discover The Californias Travel Guide. To get your free copy, call 1-800-TO-CALIF, ext. 5564A. Or send us this coupon.



California Office of Tourism, P.O. Box 9278, Dept. T55-64A, Van Nuys, CA 91409.

Name

Address

City *State* *Zip*

The Californias®

© 1989 Calif. Dept. of Commerce. All rights reserved.

DISCOVER ANTIQUARIAN TRADERS . . .
OVER 7,000 INCREDIBLE ANTIQUES • RENT OR BUY
LOW PROP RENTAL RATES • SALES UP TO 50% OFF



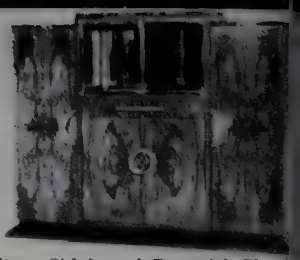
Large Kidney Shaped Incredible Bronze Mounted Art Nouveau Desk and Chair



Wooton Patent Secretary Desk, Standard Grade and Leather Victorian Swivel Chair



9 pc. Art Deco Dining Set



Deco Sideboard/Bar with Chro Details, en Suite



Diet Art Nouveau Sideboard, en Suite



Fabulous 11 pc. Art Nouveau Dining Set by Diet



Grand Louis XV Carved Walnut Mirror



Unusual 72" Oak Rolltop Desk with Carved Details



Fabulous Bronze Mounted 3 pc. Egyptian Deco Office Set



6 pc. Americana Mahogany Office Group



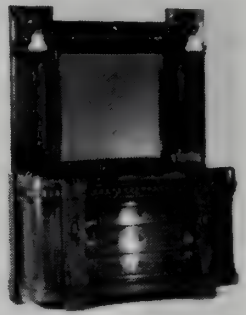
Beautiful Rosewood Victorian Marble Top Etagere



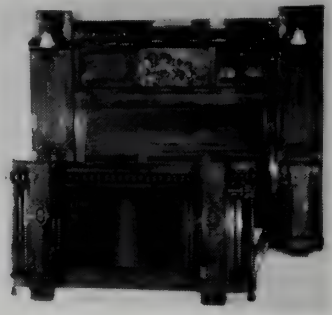
3 pc. Carved Mahogany Parlour Set with Dolphin Arms



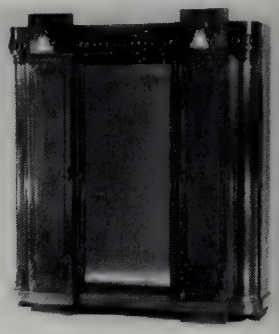
American Victorian Walnut Cylinder Desk, Extraordinary quality



Italian Deco Marble Top Dresser. en Suite



Ornate Italian Deco Bed Set with Bronze Plaque



Italian Deco Armoire with Quezelle Shades, en Suite

VICTORIAN WALNUT:
- Wooton Desks
- Pedestal Desks
- Bed Sets
- Bookcases
- Hall Pieces
- Parlour Sets
- Inlaid Tables
- Bars/TV Cabinets
- Pool Tables

AMERICANA OAK:
- 54"-72" Rolltop Desks
- Dining Sets
- Partners Desks
- Conference Sets
- File Cabinets
- Chairs & Tables
- Chinas

COUNTRY FRENCH:
- Dining Sets
- Buffets
- Swivel Chairs
- Bookcases
- Armoires
- Bed Sets
- Writing Tables
- Chairs
- Vitrines
- Etched Windows

ANTIQUARIAN TRADERS

NEW WAREHOUSE ADDRESS

4851 S. ALAMEDA STREET
LOS ANGELES, CA 90058
(213) 627-2144
SHOWROOM:
8483 MELROSE AVENUE
LOS ANGELES, CA 90069
(213) 658-6394

ART NOUVEAU:
- Dining Sets
- Desks
- Parlour Sets
- Vitrines
- Tables
- Bed Sets
- Clocks/Statues
- Buffets/Bars

ART DECO:
- Chandeliers
- Clocks/Statues
- Dining Sets
- Bed Sets

ENGLISH:
- Partners Desks
- Chesterfield Sofas
- Library Tables
- & Wing Chairs

ARCHITECTURAL ITEMS:
- Railings
- Ceilings
- Leaded Glass
- Entryways

86 PG. 1987 SUMMER/FALL EDITION CATALOG AVAILABLE $10

Ferdinand Cheval's Fantasy in the Rhône Valley

continued from page 112

another four years, he added such groups as the Hindu Temple and the Three Giants: Caesar, Archimedes and the Gallic hero Vercingetorix. Cheval indulged in a dream world where all manner of haunting shapes and animals mingled with the accidental rock formations. The entrance to the Hindu Temple was guarded by a bear, a boa, a crocodile, a lion, an elephant and other animals. The groupings of the Ideal Palace became more disparate: The Hindu Temple stood next to a Swiss chalet with four pines. Cheval admitted he mixed the styles of all countries and all times.

Cheval's neighbors laughed at him, criticized him, mocked him—but there was not much else they could do. When selling him strips of land so that he could extend his palace, they took great advantage of his folly. "People thought I was a nut," he wrote. Why would a postman build a palace in his backyard rather than cultivate his garden? He himself inscribed in the cement:

At night
When the world sleeps
I work on my Palace
No one will ever know of my pains.

The palace is, in fact, covered with 135 inscriptions. Most of them are more than commentaries on the sculptures, they are attempts by Cheval to affirm the value of his work, his life and his beliefs: "Yesterday it was work; tomorrow it is glory." "The pantheon of an obscure hero." "God protects genius." "No bread without effort, no bread without sweat." "To succeed, you have to be stubborn." "In creating this rock, I wanted to prove what willpower can do."

Patriotic slogans are mixed with Turkish proverbs and even the thoughts of Goethe culled from the press of the day. These inscriptions echo Cheval's enormous pride—and some would say his conceit. What is certain is that he was charmed and captivated by the results of his work.

Toward the end of Cheval's long life, tourists began to visit, and he derived great pleasure from acting as their guide. By August 1905, seven hundred people a day visited the Ideal Palace. Foreigners especially loved driving through the Rhône Valley, and after stopping for a meal in the town of Vienne, heading for Cheval's fantastic monument.

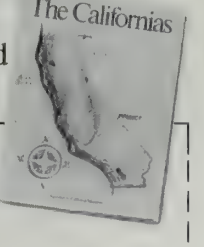
Cheval had wanted to be buried in his palace, but new French laws prohibited him from being buried in a populated area. So he bought a plot in the local cemetery and there built a small mausoleum called the Tomb of Silence and of Rest Without End. He finished it at the age of eighty-six, two years before his death. The four sides of the tomb are seemingly at odds with one another; Cheval, however, described it as perfect. As he wrote elsewhere: "This rock will one day say many things. . . . My thought will live with this rock."

Although the palace is now classified as a historic monument, the attitude of the French government toward it has been ambivalent at best. As recently as 1964, the ministry in charge of cultural affairs declared, "The whole is absolutely hideous. This is the collected torment of insanity that bubbled in the brain of a rustic. It is better not to speak of the 'art' in question." As a result, the restoration that should have been done two decades ago never took place. Rather than engage in a massive three-year renovation, the government appropriates just enough for three months' work at a time. The mortar continues to crumble.

Ferdinand Cheval has always been more honored by foreigners than by the French, who have never quite known how to categorize his kind of collage technique with found stones. Nor have they felt comfortable with Cheval's inconclusive internal dialogue between the pagan and the Christian. For children, on the other hand, the Ideal Palace has always been a charmed place. And rare is the visitor who has looked upon this fantastic monument without expressing a broad and amused smile. □

The Russians were here! The Russians were here!

Back in 1812. They built Fort Ross on the North Coast. Says so right here in the 1989 Discover The Californias Travel Guide. To get your free copy, call 1-800-TO-CALIF, ext. 6064A. Or send us this coupon.



California Office of Tourism, P.O. Box 9278, Dept. T60-64A, Van Nuys, CA 91409.

Name

Address

City *State* *Zip*

The Californias®

© 1989 Calif. Dept. of Commerce. All rights reserved.

Transform the Typical Into the Terrific.

BEVELED GLASS. Suitable for everything from craftsman architecture to art deco, from fifties modern to Cape Cod. Beveled Glass Industries offers more than 100 sizes and styles of doors, windows, sidelites and transoms for your home or office. And because we're FACTORY DIRECT, you can afford to make the move from the everyday . . . to the extraordinary. Call for more information, or visit our showroom.

Send $5.00 for our catalog.

Courtesy to the Trade.



Beveled Glass Industries

The first and the original

- **General Offices & Showroom:** 6006 W. Washington Blvd., Culver City, CA 90232 (213) 657-1462 (800) 421-0518 (800) 231-4939 (in Calif.)
- **New York Office & Showroom:** D & D Building, 979 Third Ave., Suite 825, New York, NY 10022 (212) 753-1380
- **Orange County Showroom:** 3033 Bristol, Suite 1A, Costa Mesa, CA 92626 (714) 662-0233, in So. Calif. (800) 637-9929

Take A Closer Look . . .

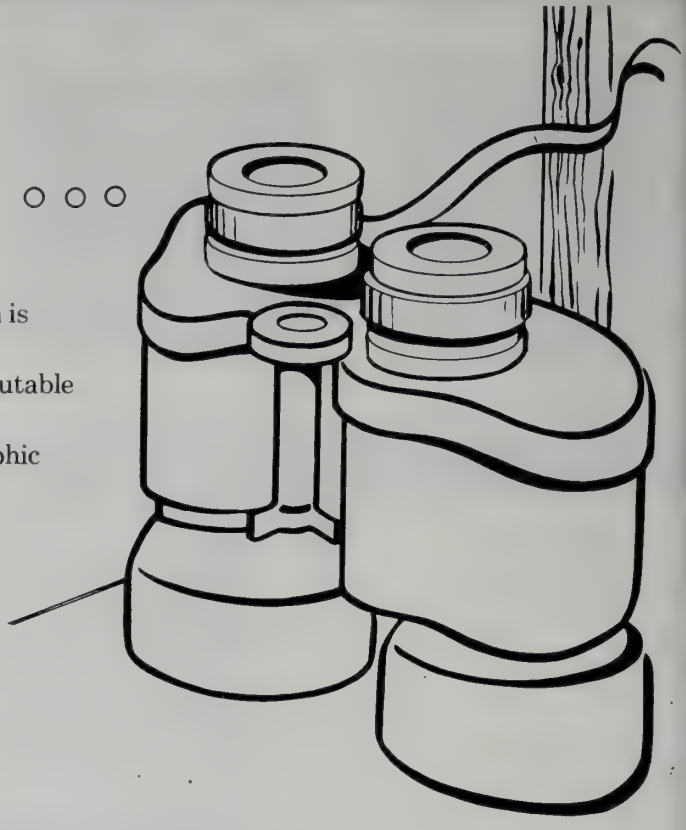
At boat and yacht donations

The distinct character of the URI Boat Donation program is clearly recognizable.

- Acknowledged by the Internal Revenue Service as a reputable foundation to benefit University programs.
- Recognized internationally for its support of oceanographic research and marine related activities.

Support the educational programs of your choice.

Take a closer look.



For brochure and further information write: Jack Buckley

University of Rhode Island
URI Foundation
21 Davis Hall
Kingston, RI 02881
Telephone: (401) 792-2296

URI A NATIONAL SEA GRANT UNIVERSITY

The Painter's Ancestral Home in Albi
continued from page 118

twenty-one, was a turning point. He established himself in a Montmartre studio and, having faced his deformity, became determined to emphasize it. He sketched caricature after caricature of himself, making his bulbous nose grotesquely large, his thick lips protrude forward, his wiry black beard straggle, his legs look even shorter than they were.

With a combination of bitter irony and gallant bravado, he would twirl his cane in the air after mounting the steps to one of his new haunts, the Moulin Rouge, or his other favorite dance hall, the Moulin de la Galette. There, or at the circus, he would draw the faces around him—brilliantly. Those were the years of friendship with the dancers and actresses his genius would immortalize: Yvette Guilbert, Jane Avril and La Goulue. Drinking heavily, he was protected by an innate stability of character, and on his returns to Albi his family was proud of his increasing reputation as an artist.

It was a great day when he held his first large exhibition. Degas, running into him on the stairs, said: "Well, Lautrec, one can see that you belong to us." Vuillard and Bonnard were other appreciative colleagues, and he was part of a circle around patrons of the arts Thadée and Misia Natanson, whose little dinners reminded him of the luxury he had known at home.

Then he discovered the *maisons closes*, or bordellos, where he could indulge his sexual appetite and draw with relentless skill the hard faces of the prostitutes who pressed drinks on him. The results of those visits were disastrous. While his output of work continued to be enormous and of the highest quality, his family and friends grew increasingly appalled by his life of debauch. In 1899 his exhausted mother, who had been living near him, returned to Albi and sent up a faithful maid, Berthe Sarrazin, to take care of him.

Berthe was a natural letter-writer, and on alternate days she sent poignant reports to the comtesse de Toulouse-Lautrec and to Adeline, another maid in the Albi household. To "Madame la Comtesse" she attempted to write cheerfully: Monsieur Henri had invited guests for dinner and she had bought a turkey; the countess must not worry. To Adeline the next day she recounted sadly that no one had turned up to eat the turkey, and she had been up half the night waiting for her master. When he at last appeared he immediately ordered another dinner; this time he wanted lobster with a rich sauce, followed by hot pâté de foie gras with an even richer sauce, truffles, and so on. Seeking to curb his extravagance, she had refused to prepare such a meal, telling him she didn't have the time. Instead she had served a fish, rabbit, the remains of the turkey from the night before, and pineapple ice.

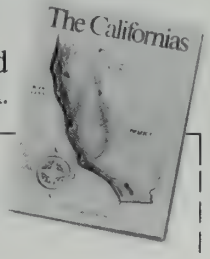
It had not been a successful evening; Monsieur Henri had fallen asleep right after dinner and the six guests had sung and caroused until midnight. She was contemptuous of the company he now kept, and disturbed by how much money he was spending. She told Adeline of weary nights spent searching the streets for him, only to find him at dawn drinking with a cab driver, not a penny left in his pockets.

This sad disintegration was followed by incarceration in a "private asylum" and a brief attempt at reform, but the end came two short years later. Henri de Toulouse-Lautrec was not quite thirty-seven when he died in 1901.

His family created the Musée Toulouse-Lautrec in 1922, donating their vast collection of his works to Albi. The descendants of Gabriel Tapié de Céleyran maintain the Hôtel du Bosc as a family home, though they generously open it to the public. Sometimes the drawing rooms are filled with bowls of lilies of the valley, and their emanations are as fragrant as they were long ago when an eager little boy leaned out of his nursery window, dreaming of the next time he would go out to hunt with Papa. □

Where do you see the biggest, boldest, oldest timbers on the planet?

The High Sierra. Just follow the trail in the 1989 Discover the Californias Travel Guide. To get your free copy, call 1-800-TO-CALIF, ext. 6164A. Or send us this coupon.



California Office of Tourism, P.O. Box 9278, Dept. T61-64A, Van Nuys, CA 91409.

Name

Address

City *State* *Zip*

The Californias®

© 1989 Calif Dept of Commerce All rights reserved

When you must hide a section of the floo



DU PONT DACRON® POLYESTER

Scala is a seating program that's specially designed for you to design. You compose Scala's sectional pieces exactly as you want them displayed. Created by Annie Hiéronimus; conceived and manufactured in France by Ligne Roset.

Singular and quarter-moon fireside chairs, half-moon sofas, fixed or convertible straight sofas with no arms, sofas with right or left curved arm, ottomans—all combine to fit your personal design concept. Choose from more than 250 fabric and 50 leather possibilities.

Du Pont's registered trademark for the polyester fiber made only by Du Pont.

oor them by adding a section to the sofa.



ligne roset

ANTA Studio Ligne Roset (404) 881-8115 • BOSTON Adesso (617) 451-2212 • CALGARY Kilian Intl. Design (403) 270-8800 • CHESTNUT HILL Adesso (617) 969-2285 • CHICAGO City (312) 664-9581 •
CINNATI AudioVision Plus (513) 891-7444 • CLEVELAND Ligne Roset (216) 991-2700 • COLUMBUS Ligne Roset (614) 792-7774 • DETROIT Gorman's (313) 353-9880 • INDIANAPOLIS Ligne Roset
) 251-1100 • LAVAL Maison Corbeil (514) 682-3022 • LOS ANGELES Ligne Roset (213) 273-5425 • MIAMI Ligne Roset (305) 573-6493 • MINNEAPOLIS Metropolis (612) 331-7217 • MONTREAL
ne Roset (514) 733-8414 • Maison Corbeil (514) 382-1443 • NEW ORLEANS Ligne Roset (504) 522-8630 • NEW YORK Ligne Roset (212) 685-1099 • PHILADELPHIA Ligne Roset (215) 923-6085 •
TSBURGH Dept. Of The Interior (412) 361-8853 • ROCHESTER Ligne Roset (716) 325-4880 • SAN FRANCISCO Ligne Roset (415) 397-7471 • SEATTLE Current (206) 622-2433 • TORONTO Ligne Roset
) 362-7404 • WASHINGTON, D.C. Ligne Roset (202) 488-0955 •

further information contact: ROSET USA CORP. NY Design Center 200 Lexington Ave. New York, NY 10016 (212) 685-2238 or your interior designer or architect.


When Maggie does the test driving...magazine readers flock to the showroom.
TURBO
Photographed by Stephen Wilkes for the Magazine Publishers of America © 1988
Magazines make things happen.

Exclusive

NEW YORK POSTER

Now savor an image that captures the glamour and excitement of New York, combined with the style and sophistication of Architectural Digest. Send for your poster—featuring the cover of Architectural Digest's 1988 New York Collector's Edition—today.



19 inches × 25 inches



19 inches × 25 inches

FASHION POSTER

Baron de Meyer's vintage photograph, featured on the cover of Architectural Digest's September 1988 Fashion Issue, is a classic image of timeless style. Send today for your exclusive Fashion Issue cover poster.

CALL TOLL FREE
800•421•4448

Mon.–Fri. 9 A.M.–5 P.M. Pacific Time.
In California, call 800-252-2071.
Credit card orders only. Prices subject to change. Please allow 6 weeks for shipment. Offer good in USA and Canada only.

© 1988 Architectural Digest Publishing Corp. All rights reserved.

Architectural Digest is a registered trademark of Architectural Digest Publishing Corp., and is used under license.

Mail to: Wilshire Marketing Corp.
5900 Wilshire Blvd., Los Angeles, CA 90036

NAME _____
(please print) AP19

ADDRESS _____

CITY _____ STATE _____ ZIP _____

(indicate quantity)

_____ #193011 1988 NEW YORK POSTER

_____ #192511 FASHION POSTER

GRAND TOTAL $_____

$25 for the first poster,
$20 for each additional

☐ Check payable to Wilshire Marketing Corp.
(California residents add applicable sales tax)

☐ Visa ☐ MasterCard ☐ American Express

Card # _____ Exp. Date _____



continued from page 124

lish the Ritz's incomparable style of service. Soon it was as if nothing, or almost nothing, had changed.

Charles Ritz opened a grill room and called it L'Espadon (The Swordfish). His mother was skeptical: "You're going too far," she warned him. "None of our old customers will want to set foot in the place." But the restaurant was a success and became Ritz's pride and joy.

After his death, the hotel seemed to have trouble accommodating itself to new modes and manners. Competition was fierce, and the need to modernize was immense. The shareholders couldn't make up their minds how to proceed. But then came the rescue operation mounted by Mohamed Al Fayed and his two brothers, the owners of Harrods, which began with the purchase of the hotel in 1979 for $30 million.

Today Frank Klein, the Ritz's busy president, speaks glowingly of the transformation. "Everything had to be redone without disturbing the essential thing: the Ritz tradition," M. Klein says. "Everything *was* redone, and the tradition survives." The renovation cost $150 million, and rarely has the most advanced technology been joined to antique splendor with such happy results.

"We have forty-five suites," he continues, "the most luxurious of which is the Imperial. There's a Chanel Suite whose interiors reflect Mademoiselle's taste—you know she had an apartment here for years. And there are also suites inspired by Proust, Fitzgerald, Chopin and the duke and duchess of Windsor."

On the entirely renovated lower level, gleaming kitchens house the Ecole de Gastronomie Française Ritz-Escoffier, where students from all over the world come to learn the secrets of *la salade folle au foie gras* or *le soufflé glacé au Cointreau*. Another prestige-laden innovation, also located on the lower level, is an elegant and fully equipped health club. Its more than 15,000 square feet of floor space can accommodate hundreds of members at a time. At the Ritz, it's possible for guests to shed pounds or build muscle surrounded by Pompeian frescoes before taking a swim beneath a trompe l'oeil sky.

César Ritz never wanted a traditional hotel lobby, and Al Fayed has respected his wishes, preserving the ground-floor public rooms. Moreover, there is now a private club, with dining and dancing for members and hotel residents, which surely would have found favor with the duchess of Windsor, who loved lunching at the Ritz.

Today, the constant comings and goings of notable guests—Gianni Agnelli, Greta Garbo, King Hassan of Morocco—preserve César Ritz's vision of his hotel as an international meeting place. Says Frank Klein, going one step further: "You know that Hemingway used to say, 'When I dream of an afterlife, the action always takes place in the Paris Ritz.' " And yet the Ritz isn't the world's biggest hotel, or even the most expensive. But the sound of its single syllable never fails to evoke that dream of luxury to which César Ritz so successfully devoted his entire life. □

■■■ Celebrate! . . . Nobel™





■■■ Once again, Franke leads you past gimmicks and imitations to a new sink line with substance as well as simple elegance . . . Nobel.

■■■ We never forget that the essence of good sink design is perfect function. The Nobel line was created to provide maximum work area, as well as continental styling, even for the smaller kitchen.

■■■ Nobel. Built with integrity, finished to perfection, and with optional color-coordinated accessories—now including The Little Butler™ hot water dispenser and matching strainer baskets.

■■■ Please send for our full-color brochure. Enclose $1.00 for handling.

U.S. and foreign patents pending.

Franke, Inc.
Kitchen Systems Division
Box 428
Hatfield, PA 19440

FRANKE®

Kitchen Sinks
Faucets
Accessories
Hot Water Dispensers

■ Technology ■ Quality ■ Design

© 1988 Franke, Inc. All rights reserved.

WENDELIGHTING
DIVISION of JACKSEN INTERNATIONAL Ltd









Showrooms open by appointment only.

Let us create your home's lighting design using our unique optical projectors that enhance room settings by confining light rays to the contour of art objects. Request our free illustrated folder "Fine Lighting for the Serious Collector" by writing **Wendelighting,** 2445 N. Naomi St., Burbank, CA 91504, 818/955-8066 Head Office. New York City showroom, 43 East 63rd St., 212/682-8775. National (except California) 800-528-0101.

CERCLE INTERALLIEE

Historic Club on the Faubourg Saint-Honoré

continued from page 152

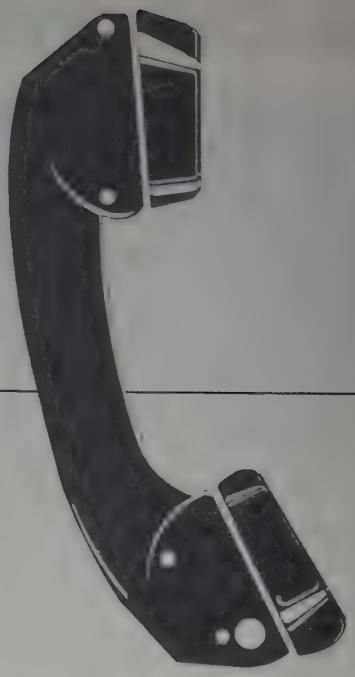
entertaining. One suspects every sturgeon worth her salt worked overtime to keep the caviar moving along.

Since 1917 the Hôtel Le Vieux has been occupied by the Cercle Interalliée, a club that was founded when the first United States aviators decided to form the famed Lafayette Escadrille to fight for France. The original founders had in mind a place for officers and members of Entente—and so it began.

When the war ended it became apparent that this interallied group should continue to maintain the cohesion of people who had fought the fight together. In 1920 the famous Marshal Foch, hero of World War I, became the club's second president. Today, under dashing Count de Beaumont, the club has distinguished members, male and female, from all walks and from all over the world.

Every room in the club, grand or merely cozy, is sublimely beautiful. There is the Marshals' Room, draped in gold damask and hung with portraits of heroes from World Wars I and II—Marshal Haig, General Pershing, Dwight Eisenhower, Sir Winston Churchill, Charles de Gaulle. The Bar, with painted panels of the four seasons. The incredible Salon Doré (Gilded Room), with parquet de Versailles flooring, extravagant Louis XVI paneling, an eighteenth-century gilt-bronze-and-crystal chandelier. The intimate President's Room, with suede walls, a serpentine commode, porcelain lamps and Oriental carpet. The Foch Room, where the magnificent Gobelins tapestry *The Coronation of Joas* glows from the walls. The Marc de Beaumont Room, illuminated by a dozen silver chandeliers and boasting a celebrated pair of Don Quixote tapestries. And the grandiose Grand Staircase, white marble with fluted stone pilasters and gilt wall brackets. Total splendor.

If the club is not a palace in the city, it is *presqu'un demi-palais, n'est-ce pas*? I mean, if you're ever caught in the place without a tie and a jacket, it's not the guillotine—but close.□



ARCHITECTURAL DIGEST

Call our Toll-Free Number

1·800 234·4378

For Customer Service

As our valued customer, you deserve the best available service. We have staffed a toll-free number with specially trained personnel to answer your inquiries about payment, deliveries, and change of address. They will also correct your name and address on your *Architectural Digest* mailing label.

Dial the above toll-free number for prompt, courteous subscriber service and receive fast results. Please have your mailing label or subscription notice on hand when you call.

If you prefer, you may write us. Please attach your mailing label and send correspondence to:

ARCHITECTURAL DIGEST
P.O. Box 10040
Des Moines, IA 50340-0040

THIRTEEN CENTURIES AGO, THE CHINESE DISCOVERED THE SECRET OF PORCELAIN.





Now the great Chinese artist Zhe-Zhou Jiang creates a magnificent porcelain vase in the prized Ch'ing Dynasty tradition revered for its pure, translucent beauty.

Crafted in Mainland China. Hand-embellished with 24 karat gold. Set on a custom-designed lacquered hardwood display stand. 36" tall. Exclusively from The Franklin Mint.

VASE SHOWN SMALLER THAN ACTUAL SIZE OF 12" HIGH. WITH STAND 36". DISPLAY STAND INCLUDED.

VASE OF THE GOLDEN CARP

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my commission for The Vase of the Golden Carp.

I need send no money now. Please bill me for a deposit of $59.* prior to shipment, and the balance in four equal monthly installments of $59.* each, after shipment. A carved hardwood floor stand is included at no additional charge.

*Plus my state sales tax and a total of $3. for shipping and handling.

Please mail by January 31, 1989.

SIGNATURE _____
ALL COMMISSIONS ARE SUBJECT TO ACCEPTANCE

MR./MRS./MISS _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY _____

STATE, ZIP _____

11573-1

Marquise de Saint-Genys in the Haut-Anjou
continued from page 158

Saint-Genys, found a 1901 advertising poster for the Hippodrome de La Lorie showing the beau monde—top hats for the gentlemen, pinched-waist garden gowns and parasols for the women—arriving at the château for the races. For those not planning to arrive by carriage, there is a notice at the bottom of the broadside: GARAGE POUR BICYCLETTES ET MOTOCYCLES. To this day during the racing season at Longchamp there is a special Prix de La Lorie, the winner's purse coming from a fund established by the marquis's father.

The entire ground level of the château's center building, stretching from wing to wing, is a Renaissance-inspired *galerie* with giant French doors that fill the room with sunshine and afford a panoramic view of the fields and forests of Lorie. In spite of the white-stone and blue-marble floor, and the stone columns supporting the vaulted ceiling, the gallery acoustics are unusually good, and it is there that the Saint-Genys family has had orchestras play for parties, bals masqués and, most recently, for the wedding of the marquise's daughter, Florence de Saint-Genys.

"We lowered fake spiders, tied to a thread, into the grown-ups' champagne."

The most impressive room at La Lorie is the Grand Salon, the walls of which are entirely lined with Sablé marble in varying tones of white, red, peach, lavender and gray. The floor, a patchwork of rare blue polished marble, is the work of Italian artisans brought to the château in 1780. The Italianate influence can also be seen in the Florentine-crafted *pietre dure* rondelles of birds set in at the corners of the fireplace mantel, and in a scene of ancient ruins framed in the center. Two giant mirrored doors leading to the dining room, as well as a mirror above the mantel (a crack made by a sword in the latter is a reminder of the French Revolution), reflect the sunlight pouring through six French windows facing the terraced garden.

Literally topping all this gilt-and-marble grandeur is a beautifully proportioned cupola in the center of the salon ceiling; it contains a narrow, circular balcony behind a waist-high balustrade. After gaining access to the area via a catwalk from the attic, musicians would play for the guests assembled below. Florence de Saint-Genys reveals that playing of a rather different sort also took place from this lofty stage. "When I was a child, my girlfriends and I would sneak up there whenever my parents were giving a party and peek down at the exciting goings-on. But spying got boring after a while, and that's when we lowered fake spiders and flies, tied to a thread, into the grown-ups' champagne or after-dinner coffee." Among those playing this daring game was England's Princess Anne.

"Queen Elizabeth wanted Anne to be more fluent in French and decided that the best way for that to happen would be if the child spent some time in a French household," says Marquise de Saint-Genys. "Not knowing how the British public would react, and for obvious security reasons, the visit was supposed to be kept very hush-hush. Of course, that was impossible. Gossip travels faster in a small provincial town than in a big sophisticated city. The local mayor and clergy soon came to pay their respects, surrounded by an army of international press and photographers. Men from Scotland Yard and the French Sûreté struggled to protect Princess Anne, and in the confusion the British ambassador to France was arrested for trespassing. Looking back, it was a very amusing summer."

It was certainly an improvement over the more militant forces, of man and nature, that have besieged Château de La Lorie during the past three and a half centuries. □

Available through:
CALIFORNIA
Tile By Porcelanosa
Anaheim • (714) 772-3183
Ceramic Tile Store
Citrus Heights • (916) 331-9172
P J V Corp.
San Diego • (619) 459-4512
CONNECTICUT
Standard Tile
New Haven • (203) 777-3637
FLORIDA
D & B Tile Dist.
Hollywood • (305) 983-6373
D & B of Miami
Miami • (305) 592-9340
United Tile Corp.
Miami • (305) 591-8140
Gulfstream Tile Dist.
Stuart • (305) 283-1200
Tampa Tile Center
Tampa • (813) 877-5386
East Coast Tile
Vero Beach • (305) 562-4164
GEORGIA
The Tile House
Tucker • (404) 939-4370
ILLINOIS
American Int'l Tile Co.
Elk Grove Village • (312) 364-5400
KENTUCKY
Mees Distributor
Louisville • (502) 969-5858
MASSACHUSETTS
Boston Tile
Dedham • (617) 461-0406
MARYLAND
Morris Tile
Tuxedo • (301) 773-7000
MICHIGAN
Genesee Ceramic Tile
Burton • (313) 742-4611
MINNESOTA
Kate-Lo Inc.
Plymouth • (612) 545-5455
NEBRASKA
Impo Tile
Omaha • (402) 330-1750
NEW JERSEY
Garden State Tile
Rosselle Park • (201) 241-4900
NEW MEXICO
Aztec Tile & Carpet
Albuquerque • (505) 884-6579
NEW YORK
Best Tile of Albany
Albany • (518) 869-0219
Canco's Tile Ronkonkoma
Farmingville • (516) 736-0770
Westchester Tile
Scarsdale • (914) 725-4355
Casale Tile
Staten Island • (718) 761-7800
OHIO
Mees Distributors
Cincinnati • (513) 541-2311
Mees Distributors
Columbus • (614) 294-2501
PENNSYLVANIA
Tile Design Int'l
Bristol • (215) 785-3900
Best Tile of Pittsburg
Wexford • (412) 935-6965
Tile Dist. of America
Wilkes-Barre • (717) 822-6123
RHODE ISLAND
Boston Tile
Warwick • (401) 738-2450
TENNESSEE
W.A. Oyler
Memphis • (901) 324-6143
TEXAS
American Tile Supply
Austin • (512) 837-2843
American Tile Supp.
Dallas • (214) 243-2377
Mission Tile
Edinburg • (512) 383-0113
American Tile
Fort Worth • (817) 924-2232
Master Tile MC
Houston • (713) 688-2812
South West Tile
San Antonio • (512) 491-0057
VIRGINIA
Morris Tile
Alexandria • (703) 642-0017
Morris Tile
Norfolk • (804) 855-8017
WASHINGTON
Unique Distributors
Seattle • (206) 682-9470
PORCELANOSA



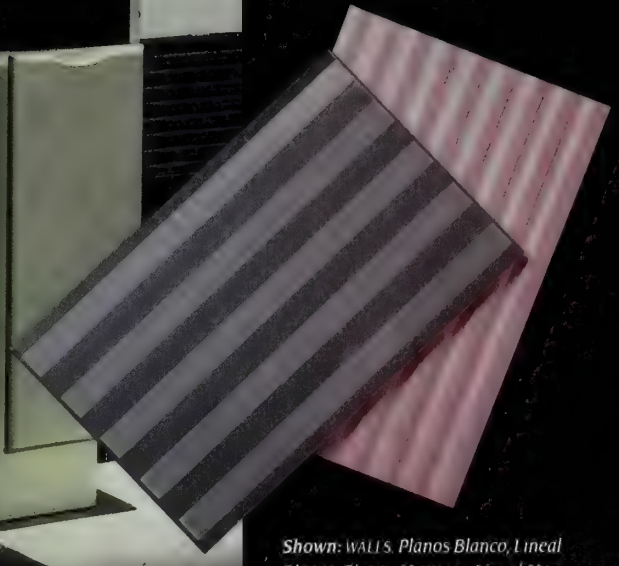
"No. It Just Looks Expensive."

With results this spectacular, who'd expect a tile so reasonable. With Porcelanosa you can now have all the lasting beauty and richness of a more expensive European ceramic tile, at a price you can afford.

And don't think you'll be sacrificing quality for good looks. When you buy Porcelanosa, you're purchasing fine quality ceramic wall and floor tile.

Porcelanosa tiles are produced by the most advanced manufacturing techniques to insure many years of lasting enjoyment.

Stop by an authorized Porcelanosa distributor today or send $1.00 for a copy of our full color brochure.



Shown: *WALLS: Planos Blanco, Lineal Blanco, Planos Marengo, Lineal Marengo, Bordura Marengo. FLOORS: Samba Blanco & Samba Marengo. INSET: Manhattan Marengo & Lineal Rosa*

le by Porcelanosa
EA SHOWROOM
01 State College Blvd.
naheim, CA 92806
14) 772-3183

PORCELANOSA

DISTINCTIVE EUROPEAN CERAMIC TILE

Painted Panoramas

Jacqueline Kennedy used **Zuber et Cie**'s papier-peint print *Vues de l'Amérique du Nord* in her renovation of the White House. And visitors to Zuber's museum in Rixheim, Alsace (*AD*, May 1986), can see many other splendid examples of papier peint. But now Zuber, founded in 1790, is back in production, thanks to interior designer Georges Chalaye and his wife, Gisèle, who bought the company and have opened showrooms in Paris and New York. All of Zuber's original panoramas — *Eldorado, l'Hindoustan, Brésil* and *l'Amérique du Nord*—are being revived, as are floral prints and tasseled borders from the archives, many of which are being printed in the new factory near Rixheim using the original hand-block process. Zuber, D & D Building, 979 Third Ave., New York 10022, 212-486-9226; 55 Quai des Grands Augustins, 75006 Paris, 43-29-77-84.

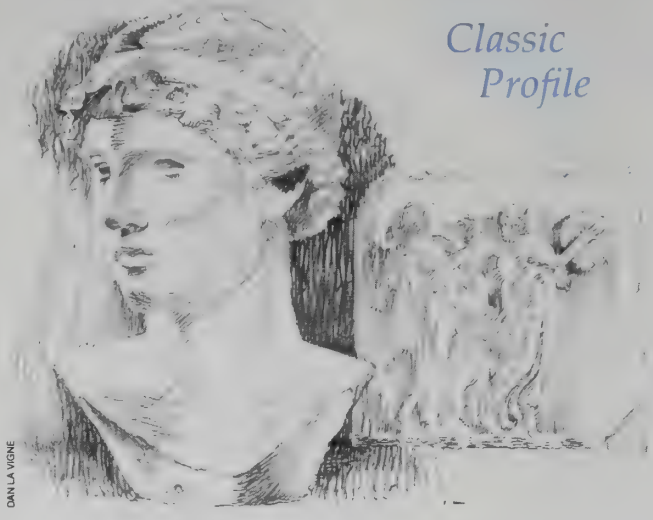


Silken Treasure

The freshest colors in the best fabrics has always been a trademark of **Kevin McNamara**. In a 30-year career, he has made a number of forays not only in designing new fabrics but in bringing documentary fabrics to market. McNamara's graceful touch is displayed in the fabrics that fill his own East Hampton home (*AD*, Oct. 1988), many of which are currently marketed by Quadrille. The designer has a special love for silk, and his recent investigations into the silk-weaving traditions of Thailand have resulted in a new line of fabrics.

McNamara envisioned a line of Thai silks with the breadth that could make it an alternative to European silks. He began designing and producing fabrics for specific clients, all the while acclimating weavers to unfamiliar European textures and American colorings. Fabrics coordinate solids, large and small stripes, checks, plaids and herringbone, basket and flame-stitch weaves. The furniture collection includes eight models of "classic" upholstered sofas and chairs. Both lines are available from Christopher Norman, 504 E. 74th St., New York 10021; 212-879-6559.

Classic Profile



DAN LA VIGNE

At the turn of the century, the Caproni Brothers Gallery in Boston was renowned for its collection of European master sculpture reproductions, which the brothers produced themselves from museum originals. Since the 1950s, the **Lino Giust Gallery** has kept the Caproni tradition alive in the same building. Giust deals in high-quality reproductions molded from the best remaining pieces of the Caproni stock. As he explains: "The Capronis were allowed by museums to make their molds directly, and that's the secret of their unique quality. With the rise of abstract art, however, there was a lack of interest in classical sculpture, and many of the finest Capronis were simply lost over time."

Of the 4,000 sculptures that once filled the huge Caproni warehouse, Giust has "a couple of hundred" left to work with, including Parthenon friezes, *Winged Victory* and a Milton shield ornamented to represent the expulsion from Paradise. An Elgin marble horse's head molded from the British Museum original now sits in architect Rodolfo Machado's sitting room. "The gallery is a unique place," says Machado, "keeping alive the tradition of good casting, the kind that disappeared in the 1950s." Lino Giust Gallery, 1920 Washington St., Boston 02118; 617-445-3800.

continued on page 182



YOU DON'T NEED TO SEE THEIR REFRIGERATOR TO KNOW THEY HAVE KITCHENAID.

THE KIND OF PEOPLE WHO DOTE ON FRESH BERRIES APPRECIATE THAT A KITCHENAID™ REFRIGERATOR IS BUILT WITH HUMIDITY SEALS TO KEEP EVEN THE MOST DELICATE FOODS AT THE PEAK OF FRESHNESS.

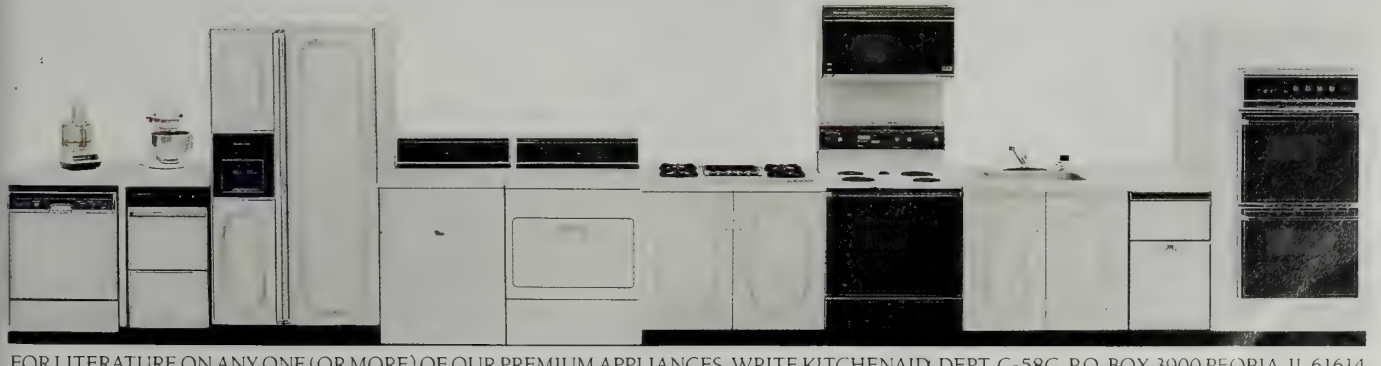
IT'S A LITTLE THING, PERHAPS. BUT THEN, THE SUPERIOR QUALITY OF KITCHENAID REFRIGERATORS IS A SUM OF LITTLE DISTINCTIONS.

LIKE USING PORCELAIN, WHERE OTHERS SUBSTITUTE PLASTIC. LIKE BINS THAT GLIDE OUT ON ROLLERS, INSTEAD OF SCRAPING ALONG. LIKE A MEAT LOCKER WITH A SEPARATE COLD CONTROL.

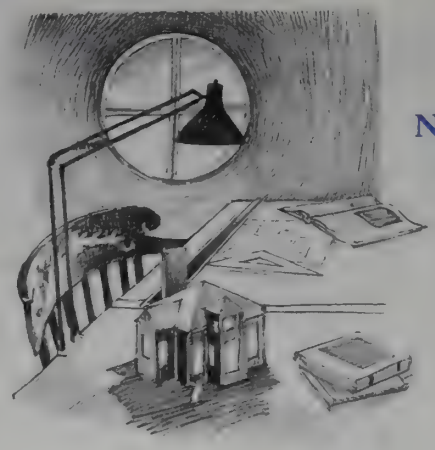
EVERY FEATURE, EVERY DETAIL, IS METICULOUSLY DESIGNED TO SATISFY A PERSON AS HARD TO SATISFY AS YOU MAY BE.

IT'S WHY WE CAN BACK YOUR REFRIGERATOR WITH A ONE-YEAR REPLACEMENT GUARANTEE. (CONSULT DEALERS FOR DETAILS.) SEE THE KITCHENAID REFRIGERATORS AND THE ENTIRE FAMILY OF KITCHENAID APPLIANCES AT A DEALER CONVENIENT TO YOU.

KitchenAid®
FOR THE WAY IT'S MADE™



FOR LITERATURE ON ANY ONE (OR MORE) OF OUR PREMIUM APPLIANCES, WRITE KITCHENAID, DEPT. C-58G, P.O. BOX 3900 PEORIA, IL 61614



DAN LA VIGNE

Notes from Architects

Michael Graves, who frequently travels to Japan to oversee his design of seven different projects, reports that his favorite hotel is the **Okura** (10-4 Toranomon #2 Chome, Minato-ku, Tokyo; 582-0111). Graves prefers its 1940s modern architecture, but its real attraction, he confesses, is that it has "the best waffles." The nicest rooms, however, according to Graves, are in the **ANA Hotel** (1-12-33 Akasaka, Minato-ku; 505-1111). While he says the hotel itself is "new and ugly," the rooms have double beds, which Graves says is a rarity in Japan.

Peter Eisenman likes to take quick jaunts to Maine, where he stays at the **Norumbega** (Rte. 1, High St., Camden; 207-236-4646). The 1886 Victorian inn, open year-round, has recently been renovated and its nine rooms furnished with period antiques. Maine is known to bibliophiles as the "old- and used-book capital," and Eisenman, an inveterate book collector, found an 1873 first edition of A. J. Bicknell's *Detail, Cottage and Constructive Architecture* at Lillian Berliawsky's **Book Store** (Bayview St., Camden; 207-236-3903). When in Lincolnville, he makes a mandatory stop at the **Goose River Exchange** (207-789-5241; open daily May through Sept.), where there are "all sorts of ephemera, such as baseball programs and World's Fair souvenirs. I spend hundreds of dollars every time I go there." Between trips, Eisenman has found the time to design a glass-and-metal clock for Munari. The clock, an eight-inch cube, has three time dials. Since the glass is fractured, the observer always "sees different aspects of time."

The New York firm of **Pierce Allen** has just designed an extraordinary kitchen, bath and bedroom for Tommy Tune's apartment in the city. Since the dancer is six-foot-eight, the kitchen counters had to be 42 inches high instead of 36 inches, and the sink in the bath is six inches higher than normal. Given the bath's narrow but tall dimensions, the ordinary visitor feels positively Lilliputian.

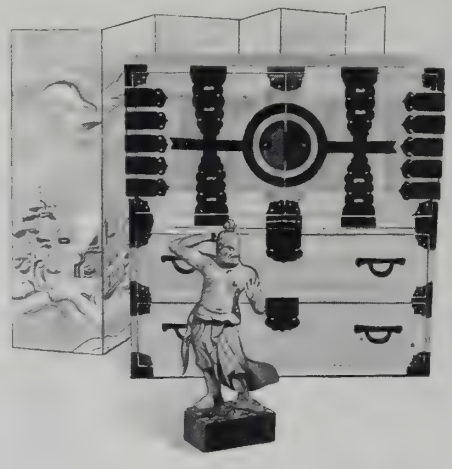
Exhibitionist

This month, the **André Emmerich Gallery** in New York will be showing a collection of Helen Frankenthaler's most recent paintings, produced last summer at her Connecticut studio (*AD*, March 1985). "Helen's subjects have always been abstract, hard to define, yet often evoking a sense of nature and landscape," says Emmerich, who is the artist's primary dealer. "There is a glowing quality about them, and the new paintings seem to glow even more profoundly. There is a new depth to the color."

This promises to be a special year for Frankenthaler: The Fort Worth Art Museum has organized a major retrospective of her work, which will open at the Museum of Modern Art in New York in May. A monograph on her career, *Helen Frankenthaler* (Harry N. Abrams), by MOMA curator John Elderfield, also makes its appearance this month. André Emmerich Gallery, 41 E. 57th St., New York 10022; 212-752-0124.

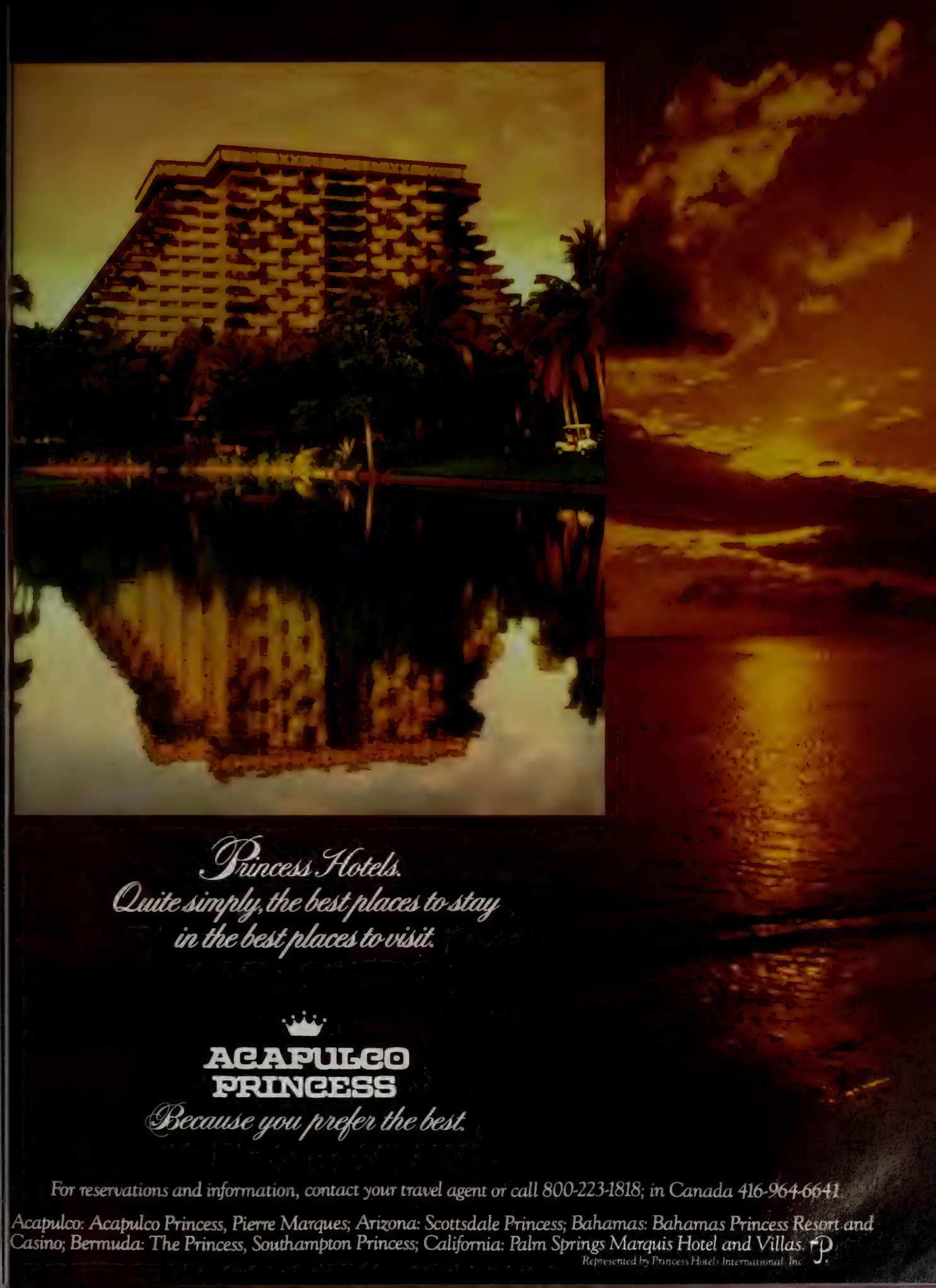
Made in Japan

Val Arnold has some very complimentary things to say about **Imari Imports**. "You wind your way up a hill in Sausalito until you get to a simple house, very Japanese in feeling, filled with phenomenal treasures. The people who work there couldn't be nicer or more knowledgeable. On top of that, they display everything well." A long-time client of this dealer in Japanese antiques, Arnold recently purchased a 16th-century wooden temple carving of a "guardian dog" and two 19th-century screens with Kano paintings of cranes. When the shop opened in 1975, its primary focus was Imari porcelains, but the collection expanded to include antique Japanese carvings, statuary, bronzes, lacquerware, stone garden ornaments and a selection of folding screens that, Arnold says, may be the most comprehensive in the U.S. By appointment only to the trade. Imari Imports, 40 Filbert Ave., Sausalito, CA 94965; 415-332-0245.



MARYANN THOMAS

continued on page 184



Princess Hotels.
Quite simply, the best places to stay in the best places to visit.

ACAPULCO PRINCESS
Because you prefer the best.

For reservations and information, contact your travel agent or call 800-223-1818; in Canada 416-964-6641.

Acapulco: Acapulco Princess, Pierre Marques; Arizona: Scottsdale Princess; Bahamas: Bahamas Princess Resort and Casino; Bermuda: The Princess, Southampton Princess; California: Palm Springs Marquis Hotel and Villas.

Represented by Princess Hotels International, Inc.

Wanders of Venice

Two of the Veneto's most dramatic historical residences—those belonging to the Pisani family, one of the richest and most powerful during the reign of the Venice Republic—are available for entertaining. Contessa Ferri inherited the houses and has spent much of the last 40 years renovating them and restoring their original splendor. **Villa Pisani** at Bagnolo, near Vicenza, was built for the family in 1545 by Palladio and is one of the few Palladian villas still held by the descendants of the original owners. Set amid meadows and bridle paths, the villa is open for lunch, dinner, cocktail parties and balls from April to November. **Palazzetto Pisani**, once home to the duke of Genoa, boasts a spacious 17th-century ballroom and a view of Venice's Grand Canal, and is available year round. Palazzetto Pisani, S. Stefano 2814, 30134 Venice; 528-5343.

Peter Lauritzen recommends **Venezia Privata** for "custom-made visits" to the region. If you're planning a tour of the most significant Palladian villas, Barbara Berlingieri and her associates can arrange for accommodations and meals with their owners. If you'd like something a little different, perhaps lessons in Venetian cuisine or a visit to artists' studios, Venezia Privata can organize it as well. Venezia Privata, San Marco 3198, 30124 Venice; 522-8321.

But if your quest is to truly make Venice a part of you, a visit to portraitist **Antonio Luccarda** might be the only real satisfaction. A working artist for 50 years, Luccarda makes miniature gilt-bronze busts of his clients set on plinths of highly polished semiprecious stone and marble, and is said to have had more than a few royal subjects. Since he keeps his original clay models in his studio, a walk through it is like meeting the crowned heads of Europe. Antonio Luccarda, Castello 4410; 522-2598.



DAN LA VIGNE

Food for Thought

It was early September. "Perfect! The Europeans had closed shop," **Bob Patino** recalls. "It was a great time to have a vacation, the kind that would allow me to eliminate design sources and all that from my vocabulary for a little while." On this trip, Patino took it easy and enjoyed a few fine meals along the way. "In Paris I found a restaurant that I can strongly recommend called **Bofinger's** (3 rue de la Bastille; 42-72-87-82). It's relatively informal, with a beautifully done Art Nouveau interior, and it has great seafood, oysters and clams as only the French can come up with them. One of the best restaurants I visited was in Venice, recommended by Vincent Price, called **Al Conte Pescaor** (S. Zullian 544, San Marco; 522-1483). It's very unassuming and off the beaten path, and we had wonderful appetizers and pasta with seafood. A place equally good in Rome is **Pierluigi** (144 Piazza da Ricci; 686-1302). Everything is terrific, especially the pastas."

Patino reports that the Hôtel Ritz in Paris (see p. 120) has built "an incredible spa five stories underground. Almost anything you could ask for: a gymnasium, facials, sun treatments, massage. The whole thing is typically Roman in design, with tile-and-stone walls and magnificent trompe l'oeil murals."□



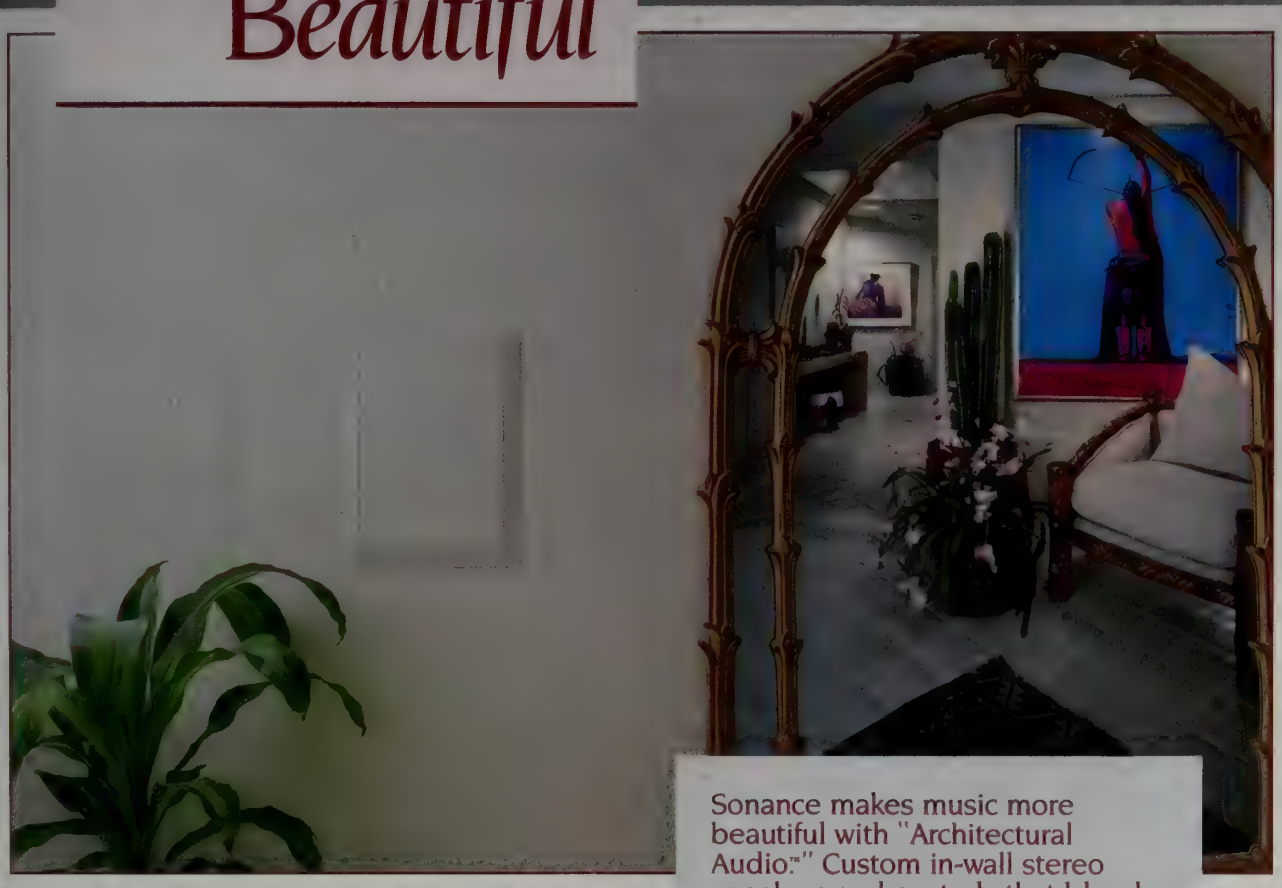
MARYANN THOMAS

Living Dolls

Automata—mechanical mannequins, mainly crafted by seven great houses in Paris during the latter half of the 19th century—have become a rare item among modern collectibles. With more than 30 pieces on display, Christian and Sharon Bailly's **Monde Magique** gallery in New York has one of the largest and finest selections to be seen (*AD*, Antiques feature, Dec. 1988). In 1987 the Baillys earned a greater prominence with their book *Automata: The Golden Age 1848–1914* (Sotheby's Publications), an informative and visually spectacular study of the craft.

"Automata is the marriage of many fields of artisanry," says Sharon Bailly. "*Cartonnage* craftsmen for the papier-mâché bodies, sometimes porcelain makers for the heads, costumers, the clockwork mechanism, the musical movement—the industry grew out of the ability to combine these things in one piece. Yet with modest means, it is uncanny the way the Parisians brought these pieces to life." Such pieces as *Peasant and Pig* by Vichy/Triboulet were adored living room entertainments in a milieu used to the music hall and the circus. Monde Magique, Place des Antiquaires, 125 E. 57th St., New York 10022; 212-755-4120.

Music made Beautiful



Sonance makes music more beautiful with "Architectural Audio™" Custom in-wall stereo speakers and controls that blend unobtrusively into your home's most discriminating decor.

All Sonance speakers and controls can be painted or cloth covered to aesthetically match any room's delicate design. Precision flush mounting insures excellent high fidelity response and consistent decorative perfection.

To experience "Architectural Audio™" we invite you to call your local Custom Audio/Video Specialist.

SONANCE

A DIVISION OF DANA INNOVATIONS

2902 CALLE PERFECTO, SAN JUAN CAPISTRANO
CALIFORNIA 92675 (714) 661-7558
Outside CA (800) 582-7777 FAX (714) 240-8995

Sound Advice
2230 East Indian School
Phoenix, AZ 85016
602-955-8800

R-Squared Installers
1618 Stanford St., Unit D
Santa Monica, CA 90404
213-829-3115

Architectural Audio Inc.
946 Amanecer #A
San Clemente, CA 92672
714-361-2200

I. Sievet Design Group
40 West Elm Street
Greenwich, CT 06830
203-629-3115

Design Electronics
1168 Waimanu Street
Honolulu, HI 96814
808-543-1055

Tom Doherty's Custom
Audio & Video Inc.
200 West Carmel Drive
Carmel, IN 46032
317-846-7503

Vern's Electronics
3259 North Federal Hwy.
Boca Raton, FL 33431
407-391-3259

Professional Products, Inc.
6045 Reed Street
Bethesda, MD 20814
301-657-2141

Entertainment Designs
275 Market Street, #137
Minneapolis, MN 55405
612-339-8616

Call for Dealers in other areas.

Sound By Singer
165 E. 32nd Street
New York City, NY 10016
212-683-8925

The Media Room
P.O. Box 307
Remsenburg, NY 11960
516-325-1227

Sound Effects
355 East 76th Street
New York City, NY 10021
212-988-8400

Palmer Audio Video Center
3560 North High Street
Columbus, OH 43214
614-267-4948

Bryn Mawr Stereo
421 Fellerly Drive
King of Prussia, PA 19406
215-277-2872

Labuie and Associates
8616-D Ft Line
Dallas, TX 75207
214-744-2155

Privileged Classics



SUMMER HILL Ltd

2682H Middlefield Road Redwood City, CA 94063

415-363-2600

San Francisco Los Angeles Dallas Houston Dania
New York Boston Chicago Denver Atlanta Laguna Niguel

THE CALIFORNIA COLLECTION

A special advertising
section for the California reader

ROBERT LYN NELSON

beneath the surface

If you passed him on the streets of Lahaina, you might think he was just one more of the tanned, trim, blond Californians who flock to this part of paradise with their surfboards and scuba gear in tow. Except for the special intensity in his dark blue eyes—hardly noticeable to the casual observer—there is little to suggest that this quiet, modest young man is, at thirty-three, one of the most acclaimed and widely collected multi-media artists in the world.

Robert Lyn Nelson is a native of California, and an avid diver and surfer who moved to Maui in 1973, drawn by the promise of the rich inspiration to be found in Hawaii's waters.



"I've spent most of my life exploring the ocean. When I wasn't painting, I was surfing or diving and taking photographs of scenes I wanted to paint," Nelson says. "I guess I feel as much at home in the ocean as I do on land. It's like being a part of a huge kaleidoscope that's constantly changing with the movement of light, waves and life."

Nelson is also an avowed conservationist and an active member of the Pacific Whale Foundation, the Cousteau Society, Greenpeace, the National Audubon Society, and the National Geographic Society. It is his intimate, deeply caring relationship with the sea and her creatures that has made him the undisputed master of the now-famous two-world's view, or what is rapidly becoming known as the Nelsonesque School. And while the unique style he created is widely copied, Nelson's "you-are-there" perspectives are unmatched for their beauty, precision and emotional appeal.

"I feel that I opened the door to a whole new school of art. Seeing the special quality of light and the intensity of color beneath the ocean, particularly in the waters off Hawaii, is like stepping into another dimension. There's something unknown and wonderful everywhere you turn. If I had ten lifetimes, there wouldn't be enough hours to paint it all."

Maybe not. But Nelson is a prolific painter and sculptor who, one suspects, would continue to work ceaselessly just for the sheer joy of it.

"It's a challenge to see something that moves me emotionally and put it on canvas. The sense of accomplishment is indescribably rewarding."

"I can't remember a time when I wasn't painting. It's always been such a challenge to see something that moves me emotionally and to interpret it on canvas or as a three-dimensional piece. The sense of accomplishment I feel when I succeed is indescribably rewarding."

Nelson has made his mark in the art world with a fusion of technical perfection and artistic innovation that comes from a combination of formal curriculum and self-disciplined training. He wasn't exactly born with a brush in his hand, but by the age of four, he was considered a prodigy. He had artistic awards to his credit by the time he was seven, a special art scholarship to a California college at 13, and he was studying art at Chaffey College while he was still in high school. On his own, he traveled to the great art centers of Europe to study the styles and techniques of the masters. It is this solid foundation that gives his work the classical quality so evident in his mastery of color, light, and composition.

In fact, Robert Lyn Nelson has achieved in his youth what few artists realize in a lifetime. He is both a critical and a popular success. Private collectors of his paintings and sculpture include such notable public personalities as Robert Rockefeller, the late Clare Boothe Luce, John Forsythe, John Denver, George Benson, Jimmy Buffett, Robert Wagner, Tom Selleck, and Clint Eastwood. You'll also find the works of Robert Lyn Nelson in the permanent collections of the New York Metropolitan Museum of Art, the New York Museum of Natural History, the Berkshire Museum and Peabody Museum of Massachusetts, the Society of Wildlife Art in Great Britain and in a number of important corporate collections worldwide.

An artist needs more than brilliant technical skill alone to garner such a lofty and diversified following. He needs to paint with a deep conviction, an absolute faith that allows him to turn paint, canvas, and personal experience into an artistic statement that can satisfy the eye, the intellect and the spirit. Robert Lyn Nelson has just such a sense of purpose.

"I find myself simultaneously awed, hypnotized and humbled by the sea and its inhabitants," Nelson says. "The ocean and everything in it is a treasure we must cherish and a sacred trust we must accept responsibility for. My ambition is to paint all the great reefs and the Red Sea. Through my work, I hope to provoke a greater awareness of the fragility of our environment, and maybe to give people a finer appreciation for the other creatures who share our plaet."

There can be no doubt, looking at a work by Nelson, that he is fulfilling his



OCEAN ART FESTIVAL

Join us on Maui
for a fabulous weekend with Robert Lyn Nelson

Opening night reception, Friday, January 13, at our Lahainaluna Road gallery. Optional activities include Friday dinner with the artist and Saturday whale watching excursion. Space is extremely limited and available by advance reservation only. Make yours soon by calling 808-667-7795. Exhibition continues through March 10.

mission. He is an innovator who isn't afraid to question and experiment. His willingness to break the old rules and invent his own gives his work an enchanting, mystical quality. His images have a power that is best compared to the dawning of a new day: at each viewing, we are filled again with a sense that there is hope for the future if we will only make the effort.

Lahaina Galleries was the first fine art dealer to represent the art of Robert Lyn Nelson. His works remain among the most widely requested at all five of Lahaina Galleries' locations in Hawaii and at their mainland gallery in Le Meridien Hotel, Newport Beach, California.

SEA OF MAGIC
by Robert Lyn Nelson

He takes us through a watery looking glass, into a wondrous new dimension, allowing us to see through the eyes of his subjects. The colors are truer, the perspectives sharper, the light more revealing than humans can perceive.

Here, in a rare stormscape, Nelson lets us feel the celebration of killer whales leaping free between the turbulent world above and the serene world below. It is both a nature study of insistent accuracy and an impassioned plea to cherish all forms of life.

This inspiring work of art is available in the original oil and as a limited edition graphic of superb quality from Lahaina Galleries.

Robert Lyn Nelson is undoubtedly among the world's most popular and critically acclaimed artists, and this edition promises to be as avidly sought after as past releases. We suggest you place your order at your earliest possible convenience by calling toll-free: 1-800-367-8047, ext. 108.

Lahaina Galleries
181C Lahainaluna Road
Lahaina, Maui, Hawaii 96761

THERE'S A NEW WAY TO ENJOY THIS OFFICE



LEASE IT.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure. With our unique lease/purchase program you can have the distinction and prestige of a beautifully coordinated antique office setting for a small monthly charge.

We've acquired the largest and choicest collection of antique office furniture ever assembled. Over 7,000 hand picked museum quality pieces.

Our desk collection is unequalled: English partners, rolltops, secretaries, rare Wootons (as pictured), all superior examples of their type. Of course, we have everything else for your office: conference tables, leather couches, swivel chairs. Plus a magnificent residential selection.

All pieces are faultlessly restored in our own shop. Visit our showroom or block long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00
New Warehouse Address: 4851 S. Alameda St., Los Angeles, CA 90058 (213) 627-2144

Thin Profile Lighting Controls

NOVA T☆®





Undercut back plate gives Nova T☆ a unique floating appearance.

Streamlined Elegance—Superb Dimming Control

- Wallbox dimmers for incandescent, low voltage and fluorescent lighting.
- Touch-switches and slide switches for non-dimmed circuits.
- Six colors—white, beige, ivory, gray, brown, and black. Now also in brass.
- Custom finishes, engraving, and silkscreening available.

Call today for a color brochure:
(800) 523-9466, (800) 222-4509 in Pa. Or write Lutron, 205 Suter Rd., Coopersburg, PA 18036

This product is covered by one or more of the following U.S. patents: 3,731,142; 3,735,020; 3,746,923; 3,824,428; 3,919,592; 3,927,345; 4,563,592; 4,737,609; and corresponding foreign patents. Foreign and U.S. patents pending. Lutron and Nova T☆ are registered trademarks. © 1988 Lutron Electronics Co., Inc.

LUTRON®



We'll show you what's in your mind's eye.

Jack Joseph's Interior Designers will show you furniture & interior design that perfectly capture the vision you have of your home. Whether you seek one special item or a whole new home decor, at Jack Joseph the result is always exactly what you had in mind.

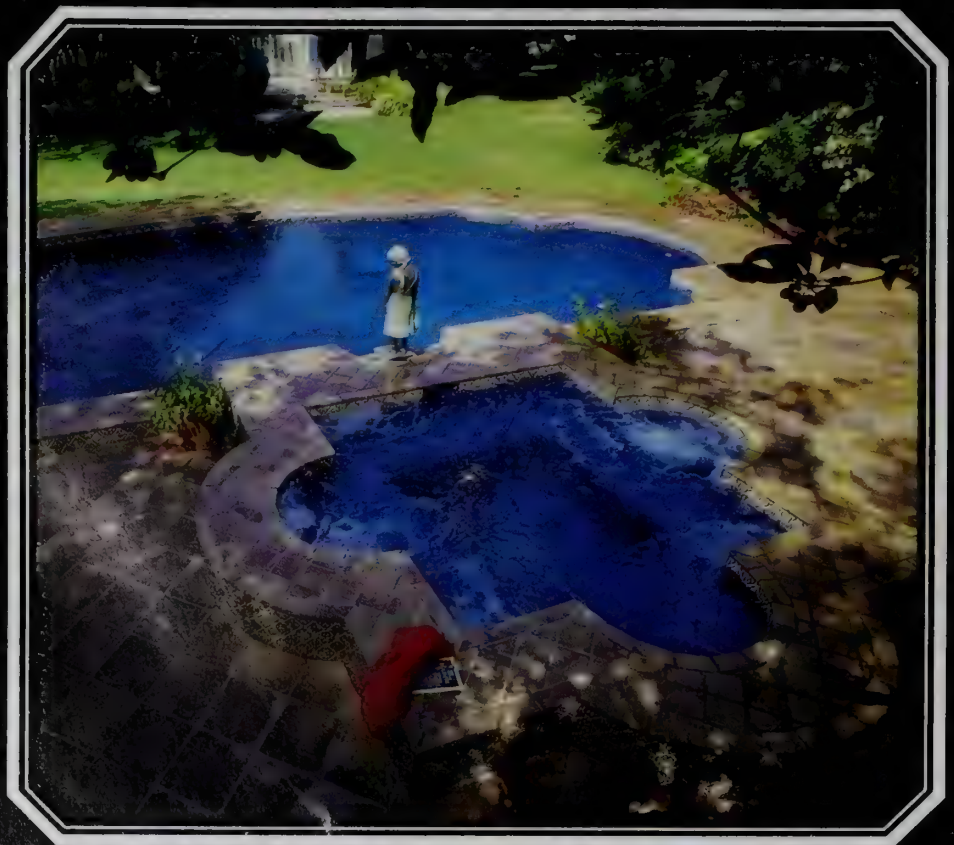
Visit us today.

JACK JOSEPH & CO.

Since 1947 . . . The Finest Furniture & Interior Design

1105 Wilshire Boulevard, Santa Monica, CA 90401 (213) 393-3741
Showroom hours: Tuesday–Saturday, 9:00–5:30

Glasses by Starry Eyes Beverly Hills / Studio City



For national & international consultation,
phone (800) 426-8963

Make your yard the mos elegant room in your hom

Transforming yards into imaginative and joyable outdoor living rooms has been business of A. Lee Shelbourne for near quarter of a century. And our experie shows both in awards for design excelle and in the increased home equity our desi have generated for our clients.

We design your yard from the ground We take a personal, professional approac every phase of our total outdoor living desig

Quality is our yardstick. Our business is t design. We work with your contractor recommend experienced contractors who t in stride difficult sites, engineering proble remodeling outdoor/indoor areas, adding s and updating older pool and garden sites

On-site consultation recommended.

AND ASSOCIATES
A.LeeShelbourne
Elegant Designs for Living

333 South Beverly Drive, Beverly Hills, CA 90
(213) 272-1230 (800) 426-8963

Locations throughout California and the United States.

GRANITE SLABS



WE IMPORT DIRECTLY from international quarries the most select and exotic marbles and granites available, including Galaxy Mauve, Golden Juperana, Absolute Black, and the newly discovered Brazilian Rainbow. Granite slabs combine the beauty and durability of natural stone with the practicality of a grout-free surface which is ideal for food preparation. Bring in your plans and have our interior design specialists assist you in selecting a beautiful granite kitchen counter top.

MARBLE & TILE IMPORTS is your complete resource for granite and marble tiles and slabs, slate, ceramic tile, and Mexican terra cotta pavers (natural and stained & sealed), fabrication of granite and marble counter tops, fireplace facings, and furniture. We provide full installation services for all of our products.

Marble & Tile Imports

1290 POWELL STREET, EMERYVILLE, CALIFORNIA 94608 415-420-0383

Simic Galleries Present Three Fine Art Exhibits in January



Robert Guilbert *"Sentier Fleuri"* *28½"x36"* *Oil*

This Month In Carmel

DAVID GARCIA and ROBERT GUILBERT DUAL SHOW

Impressionism displayed in florals and landscapes.



Jean Claude Guidou *"Rebekah"* *24"x36"* *Oil*

This Month in Beverly Hills

GROUP IMPRESSIONIST EXHIBIT

Featuring: Edouard Cortes, Galien Laloue, Antoine Blanchard, Becker, Guidou, Guilbert, Harris, Markov and others.



Andre Balyon *"Summer Pasture"* *20"x30"* *Oil*

This Month in La Jolla

GROUP LANDSCAPE EXHIBIT

Presenting the works of: Balyon, Fetherolf, Garcia, Moon, Slaughter, Speck, Valère, Van Moerkerken and more.

Living Masters: Eugene Garin, James Fetherolf, Alex Dzigurski, Wendell Brown, Anthony Casay, David Dalton, Maurice Meyer, Reineke, DeShazo, Kresman, Valère, Biegler, Nobles, Briks, Jean-Claude Guidou, Greg Harris, André Balyon, Paul Moon, David Garcia, William Slaughter, James Verdugo, Roberto Lupetti, DiBert, English, Inman, Guilbert, Frasca, Van Moerkerken, Birmingham, Speck, Dani, and Armstrong.

19th & Early 20th Century Masters: Renoir, Monet, Manet, Pissarro, Degas, LaLoue, Maxfield Parrish, Edouard Cortes, Marcel Dyf, Luigi Loir, Robert Wood, Antoine Blanchard, and many others.

Call for your Personal Invitation

Complimentary color brochures available upon request

Simic Galleries INC.

For The Ultimate Experience In Fine Art

One of America's Leading Fine Art Galleries

Representing over 125 renowned artists

CARMEL — in 3 locations, corner of San Carlos and Sixth, P.O. Box 5687, Carmel-by-the-Sea, CA 93921
408-624-7522, CA only 1-800-221-2517, National 1-800-821-5387

BEVERLY HILLS — 305 N. Rodeo Drive, Beverly Hills, CA 90210, 213-285-9700,
CA only 1-800-637-4642, National 1-800-537-4642

LA JOLLA — 7925 Girard Ave., La Jolla, CA 92037, 619-454-0225, CA only 1-800-637-7232, National 1-800-558-4477

The desert beyond the city
belongs to me

A place of beauty
for it reminds me
of a friend

And wherever
he is, there is a
place of beauty

Sa'di



Antique
Camel Hair
10' x 14'

ew history with us.
our new Pacific
esign Center, Green
wer landmark loca-
tion, Suite G292.

Visit our
Beverly/Robertson
Showroom.

Established 1905

J.H. MINASSIAN & CO.

Pacific Design Center 8687 Melrose Ave. Suite G292 West Hollywood, Ca 90069
8795 Beverly Blvd. West Hollywood, Ca 90069 (213) 657-7000

TRADITIONAL LIGHTING
AT ITS FINEST



The finest display of imported lighting from Europe.



Sconces • Flush Fixtures • Hanging Lanterns
Billiard Fixtures • Reproductions
Chandeliers • Outdoor Lanterns



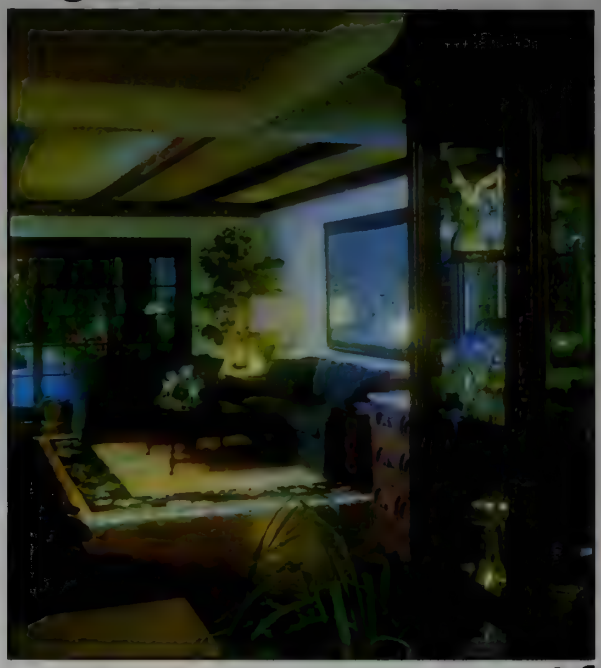
Established 1947

ACADEMY LAMPS
DIRECT IMPORTER

9011 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90048
(213) 271-1123
Circle No. 87
Inventory on the premises

DALLAS–Guy Chaddock & Co.
SAN FRANCISCO–Cal Mode Showrooms Ltd.

Village Green



8109 SOUTH GREENLEAF AVE ▪ WHITTIER, CA 90602
(213) 698-9461 Brochure Available (800) 826-7056
Century ▪ *Kindel* ▪ *Karges* ▪ *Lladro* ▪ *Marbro* ▪ *Widdicomb*
FINE FURNISHINGS ▪ ACCESSORIES ▪ INTERIOR DESIGN

PASTER
CONSTRUCTION

Over 40 Years Experience
in
Fine Custom Homes
and
Distinctive Remodeling

31264 La Baya Drive
Suite A-1
Westlake Village, CA 91361
(818) 889-3291

— Resume Available —

AVERY BOARDMAN LTD

MANUFACTURER OF CUSTOM SOFAS AND SOFA BEDS



All Avery Boardman Sofas and Sofa Beds are Custom Built in C.O.M. or Boardman Fabric at Our Los Angeles Factory.

SHOWROOM HOURS 9:30-5:00 MONDAY THRU FRIDAY TO THE TRADE ONLY

8687 MELROSE AVENUE PACIFIC DESIGN CENTER SHOWROOM 365
LOS ANGELES, CALIFORNIA 90069 (213) 659-1660

CATALOG ON LETTERHEAD REQUEST

LOS ANGELES NEW YORK CHICAGO MIAMI DALLAS WASHINGTON



PASADENA RUG MART

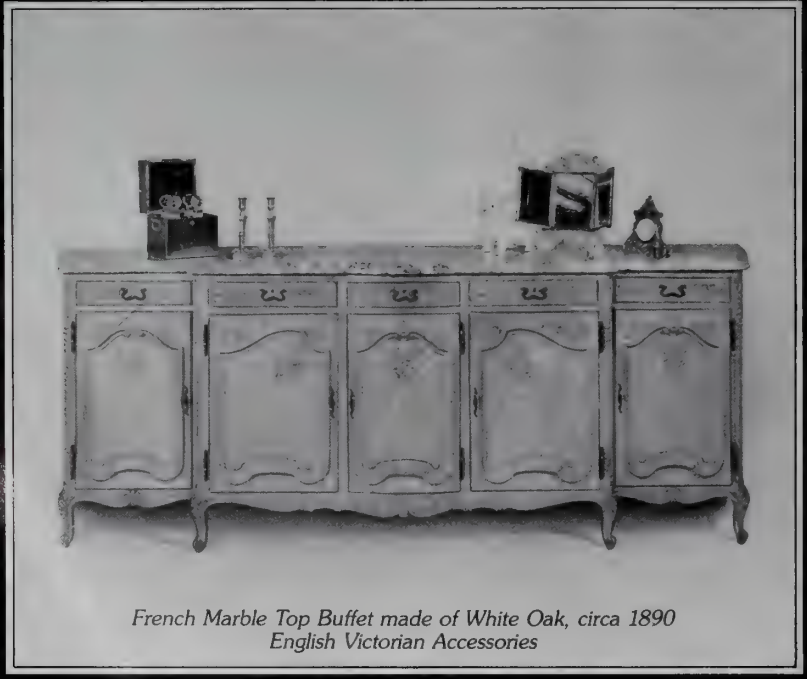
Exquisite Oriental Rugs-Exceptional Service
Since 1932
530 No. Lake Avenue • Pasadena, California 91101
(818) 796-8725 • (213) 681-5109

Have you visited

G R DURENBERGER
ANTIQUARIAN
In historic San Juan Capistrano



Wednesday through Saturday 10:00 to 5:00 or, by appointment.
Closed annually: Christmas to the New Year.
31531 CAMINO CAPISTRANO • (714) 493-1283



French Marble Top Buffet made of White Oak, circa 1890
English Victorian Accessories

Great Things Antiques

FURNITURE & ACCESSORIES
By Direct Import

NEW LARGER LOCATION

OCEAN AVENUE BETWEEN
LINCOLN AND DOLORES STREETS
CARMEL-BY-THE-SEA, CALIFORNIA
(408) 624-7178

—NATIONWIDE DELIVERY SERVICE—

YAMIN YOUNG



Asian Shadows

An Original Serigraph Printed by Hand
Image Size 34 x 34 inches
Numbered and Hand Signed by the Artist
Editions Size 275 plus 25 A.P.

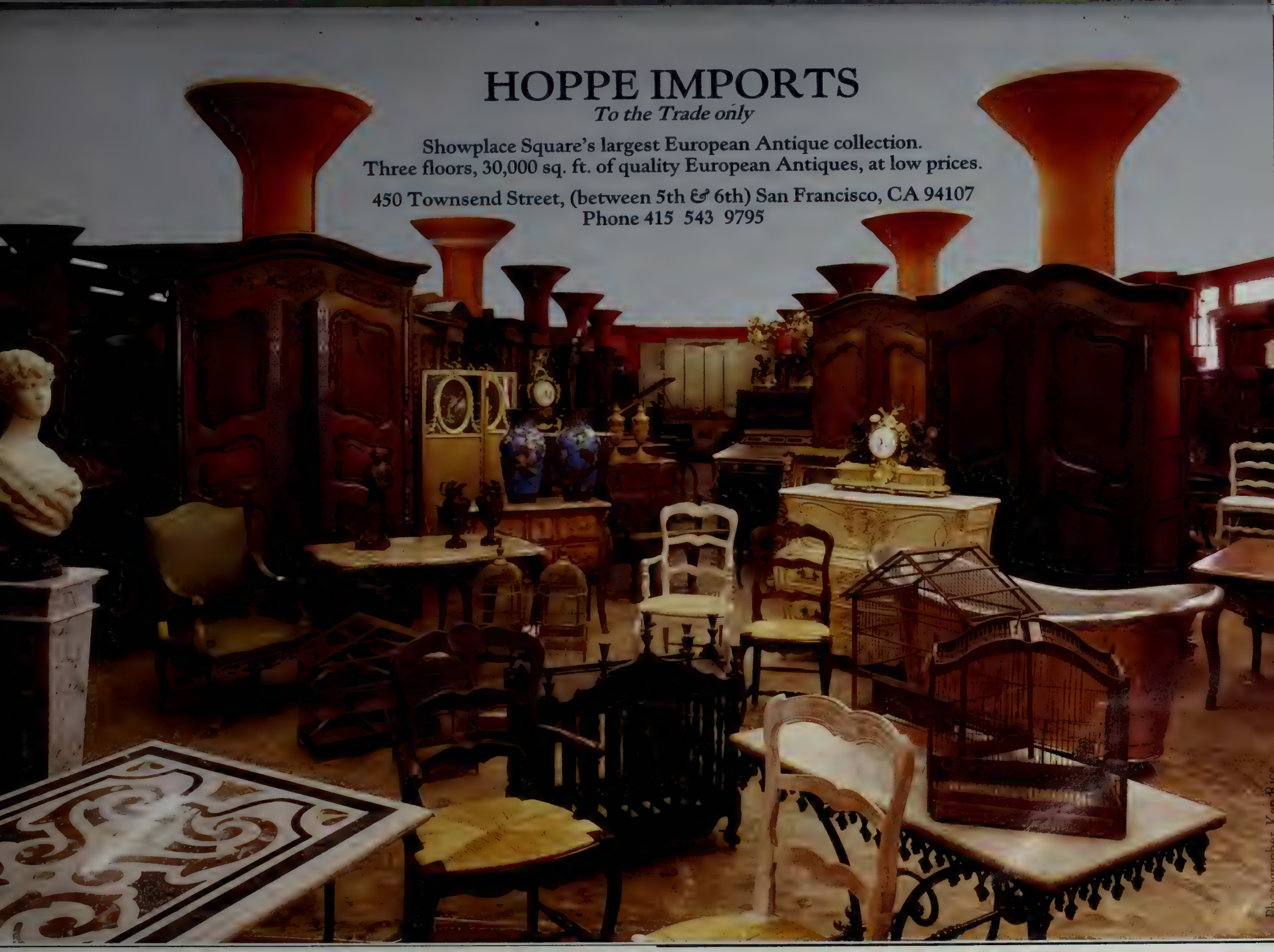
ollector's Fine Art
5-5744 Alii Dr.
ulua - Kona, HI 96740
00) 367-7509 or (808) 329-5009

Costa De Oro Gallery
4221 E. Main St., Suite C
Ventura, CA 93003
(805) 642-3466

Galerie Beverly Hills
352 North Beverly Dr.
Beverly Hills, CA 90210
(800) 323-2787 or (213) 273-8980

Galleries Touché
The Hotel Laguna
417 South Coast Hwy
Laguna Beach, CA 92651
(714) 497-4491

Yamin Young Serigraphs are Published by Collectors Editions, 9025 Eton Ave., Suite D, Canoga Park, CA 91304-1620


HOPPE IMPORTS
To the Trade only
Showplace Square's largest European Antique collection.
Three floors, 30,000 sq. ft. of quality European Antiques, at low prices.
450 Townsend Street, (between 5th & 6th) San Francisco, CA 94107
Phone 415 543 9795

THE NATURAL BEAUTY OF

slate



TCD 128 — Desert Beige

FLOOR AND ROOF TILES.
LARGE RANGE OF NATURAL COLORS.
SHOWROOMS - INVENTORY - BROCHURES.

EUROCAL SLATE CENTERS

EUROCAL

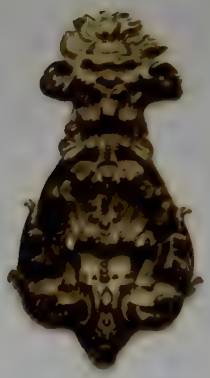
☐
2170-D COMMERCE AVE.
CONCORD, CA 94524
(415) 676-1042
FAX: (415) 671-6879

☐
494 NORTH NEWPORT BLVD.
NEWPORT BEACH, CA 92663
(714) 650-2200
FAX: (714) 650-3729

☐
530 SIXTH AVE.
SAN DIEGO, CA 92101
(619) 231-2477
FAX: (619) 231-2519

☐
1775 ALAMEDA STREET
SAN FRANCISCO, CA 94103
(415) 864-7813
TLX: 338-628

☐
3307 McKINNEY AVE.
DALLAS, TX 75204
(214) 528-2890
FAX: (214) 720-6068



Beverly Hills



Brentwood



Hancock Park



Westwood



Bel Air



Pacific Palisades



Newport Beach



San Marino



Palm Desert

Our list of opportunities is well-established.

Some real estate brokers just buy and sell homes. For over 65 years, George Elkins has believed in listing opportunities.

The opportunity to receive a fair, substantial price for the home you are selling.

The opportunity to live in the kind of neighborhood that says you've finally arrived.

The opportunity to work with people who specialize in honest, personalized service. Service that has resulted in more than 90% of our customers stating that they'd list with us again. And that's an opportunity for us and our clients.

It's a well-established fact that the best homes are in the best neighborhoods. And those are the neighborhoods, from the ocean to the desert, that you'll have the best opportunity of finding a George Elkins sign.

GEORGE ELKINS COMPANY

Known in the best neighborhoods for over 65 years.

Beverly Hills, (213) 275-5541 • Brentwood, (213) 826-4521 • Hancock Park, (213) 466-8491 • Newport Beach, (714) 759-9100 • San Marino, (213) 283-2536 • Palm Desert, (619) 340-2977.



Golden Damask Rose pattern in stainless and gold.

For a sample teaspoon send $1.00 and pattern name to: Oneida Sample Center, P.O. Box 9777, New Brighton, MN 55197.

Lenox.



Because art is never an extravagance.

Lenox China and Crystal

Send $3.00 for color brochure. Lenox, Lawrenceville, N.J. 08648

For further information call 1-800-63-LENOX. © Lenox 1988

February

ARCHITECTURAL DIGEST

HE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

FEBRUARY 1989 $4.50

BURLINGAME PUBLIC LIBRARY
3 9042 01804706 5







Seating by Henredon. Fashion or furniture.

When upholstered furniture is this elegant. And comfortable. And self-assured. When it's crafted by expert hands and offers you such a wide range of style, fabric and custom options . . . then it's hard to tell where fashion ends and function begins. Fortunately it doesn't matter, for with Henredon you get it all. We invite you to see our quality and our artistry firsthand at an authorized dealer. You may also send $4.00 for the upholstered furniture brochure. Henredon, Dept. A29, Morganton, NC 28655.

Henredon

For those who value excellence.

TABLE OF CONTENTS

February 1989

ARCHITECTURAL DIGEST



COVER: Art Déco–style horses accent the library of a suburban Chicago residence recently designed by architect Stanley Tigerman. Interior design by Barbara Palmer Kutchin. Photography by Bruce Van Inwegen. See page 146.

10 **Letters from Readers**

14 **People Are the Issue**

27 **Artist's Dialogue: César**
France's Master of Creative Excess
By Michael Peppiatt

32 **Mona Bismarck on Capri**
The Last Images of Il Fortino
By William Weaver

50 **The Viscount Linley**
At Home with a Royal Entrepreneur
By Elizabeth Lambert

62 **Portrait of Picasso's Tailor**
Michel Sapone Among the Moderns
By Daniel H. Minassian

82 **Architecture: Walter Gropius**
The Bauhaus Director's American Residence
By Kenneth Frampton

220 **AD-at-Large**
Inside the Design World

230 **Reader's Directory**

Copyright © 1989 Architectural Digest Publishing Corp. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

100 **Manhattan Revision**
An East River Penthouse with an Old World Look
Interior Design by Kalef Alaton
Text by John Gruen/Photography by Peter Vitale

108 **Coconut Grove Tudor**
The Miami Residence of Maurice and Mercedes Ferré
Architecture by Bernard Zyscovich, AIA
Text by Beth Dunlop/Photography by Steven Brooke

114 **A Toronto Georgian**
Southern Grace for a Northern Designer
Interior Design by Robert Dirstein, ASID, and James Robertson
Text by David Lasker/Photography by Peter Vitale

120 **Lady of the Canyon**
Actress Peggy Lipton's Hacienda in Bel-Air
Interior Design by John Cottrell
Text by Steven M. L. Aronson/Photography by Mary E. Nichols

128 **On the Sound**
Breezy Style for a Long Island Estate
Interior Design by Michael de Santis, ASID
Text by Peter Carlsen/Photography by Jaime Ardiles-Arce

152 **In the West Village**
Peggy Pierrepont's New York Apartment
Text by Susan Mary Alsop/Photography by Billy Cunningham

158 **Vintage New Orleans**
Contemporary Renovation in the Pontalba Buildings
Architecture by Leonard Salvato, AIA
Interior Design by Ann Dupuy and Ann Holden
Text by William Lake Douglas/Photography by Steven Brooke

164 **Living the History of Modern Russia**
Nina and Edmund Stevens in Moscow
Text by Edmund Stevens/Photography by Sergei L. Petrov

174 **A Page from the Past**
Infusing a Manhattan Apartment with Period Flair
Interior Design by Kevin McNamara
Text by Suzanne Stephens/Photography by Peter Vitale

180 **Malcolm Forbes in Fiji**
The Publisher's Private Island in the South Seas
Text by John Taylor/Photography by Mary E. Nichols

ART AND ANTIQUES

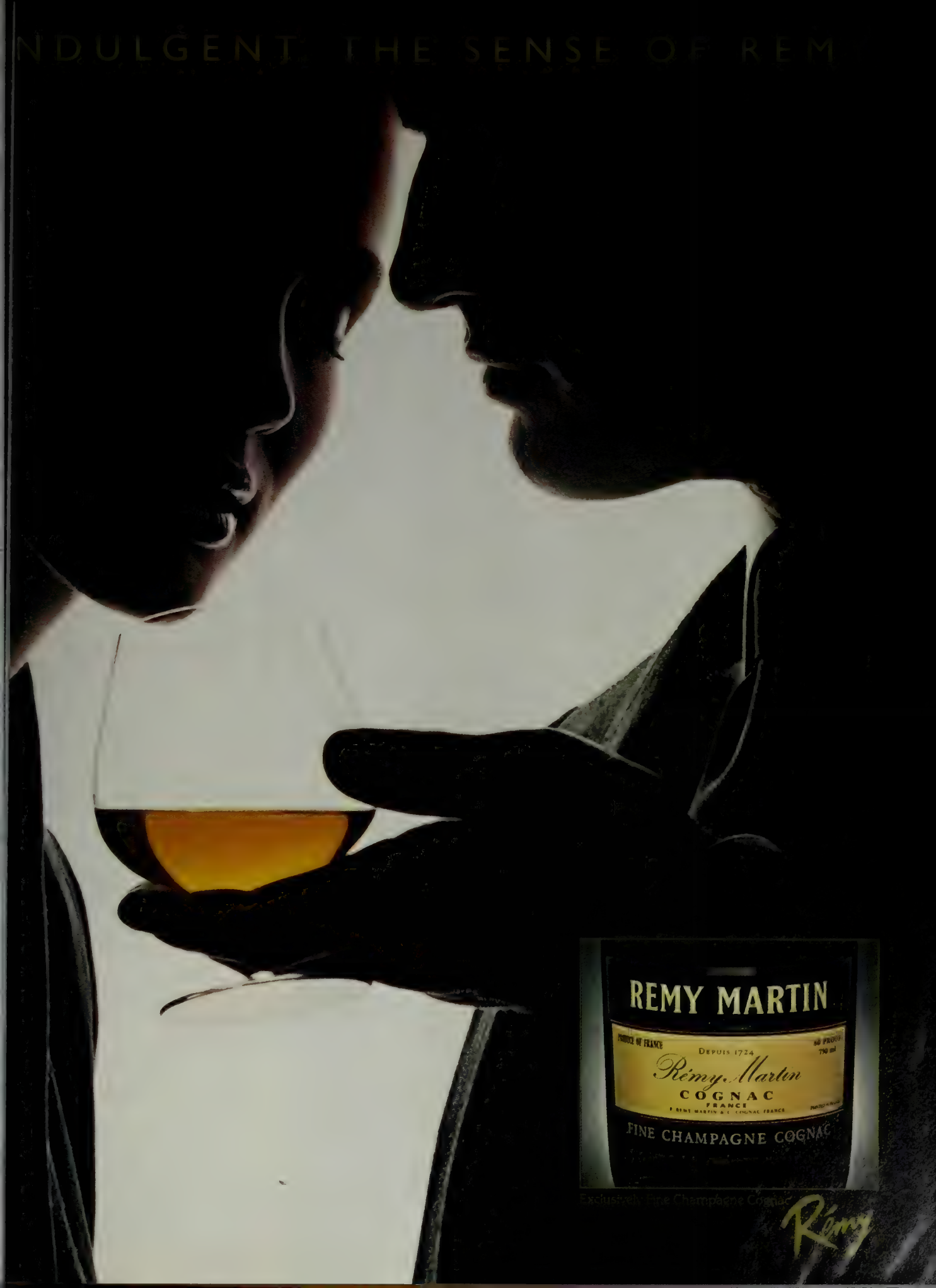
140 **Art: Belgian Impressionism**
Overlooked Canvases of Pioneer Artists
Text by Deborah Solomon

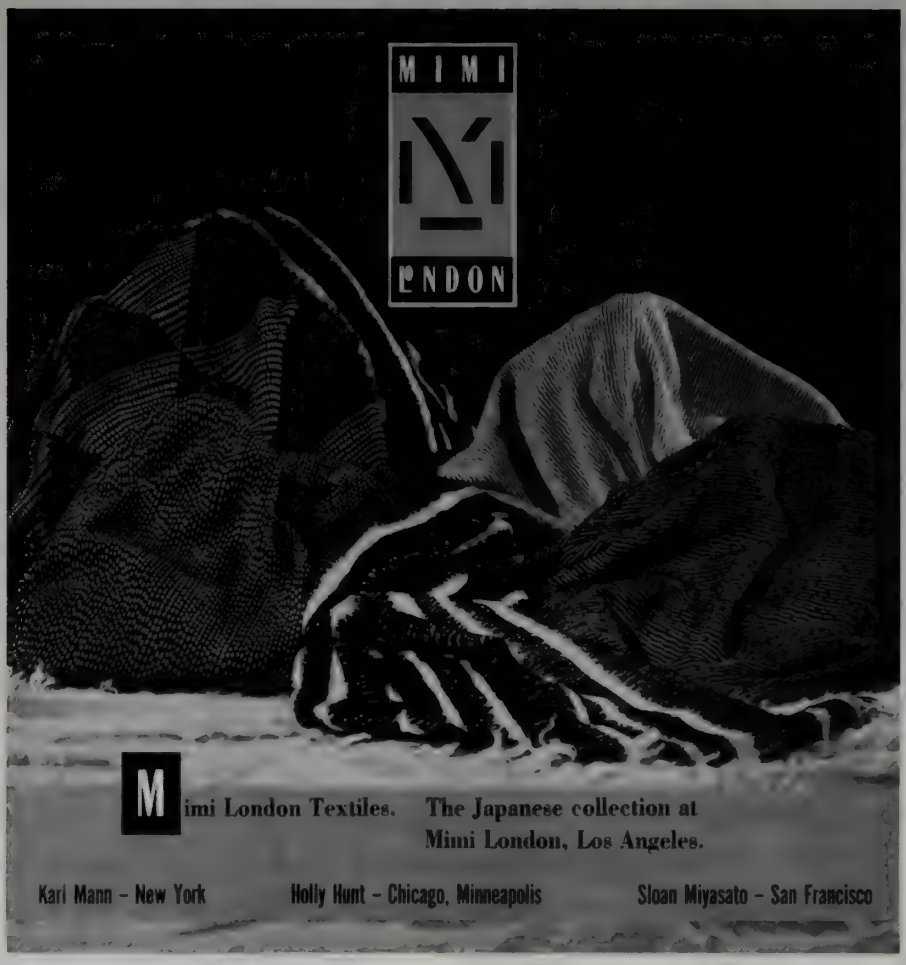
168 **Antiques: Lacca Povera Furniture**
A Lighthearted Decorative Style from 18th-Century Italy
Text by Jeffrey Simpson

SPECIAL FEATURES

134 **Architectural Digest Visits: Joan Rivers**
Interior Design by Louis Malkin
Text by Jennifer Allen/Photography by Mary E. Nichols

146 **Architecture: Stanley Tigerman**
Text by Robert A. M. Stern/Photography by Bruce Van Inwegen


INDULGENT. THE SENSE OF REM
REMY MARTIN
DEPUIS 1724
Rémy Martin
COGNAC
FRANCE
FINE CHAMPAGNE COGNAC
Exclusively Fine Champagne Cognac
Rémy





ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

VOLUME FORTY-SIX/NUMBER TWO

Architectural Digest (ISSN 0003-8520) is publishe monthly by Architectural Digest Publishin Corp., a subsidiary of Knapp Communicatio Corporation, Cleon T. Knapp, chairman. Edit rial and executive offices are located at 59 Wilshire Boulevard, Los Angeles, CA 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and posse sions: 12 issues, $39.95; Canada and all oth countries: 12 issues, $55.95. Single issues in t U.S.A.: $4.50; $4.95 in all other countries. If y are moving, renewing, have a question, or wis to have your name left off our mail advertise list, please enclose your subscription label wit your correspondence for faster service. Please a low 8 weeks for a change of address. A new su scriber's first issue will be mailed within 8 wee of order receipt. Address all correspondence pe taining to your subscription to *Architectural D gest*, P.O. Box 10040, Des Moines, IA 50340, or ca 800/234-4378. Direct nonsubscription correspo dence to editorial office.

INTERNATIONAL EDITIONS:
Special editions of *Architectural Digest* are pu lished in Italy, Spain and France.

SELECTED ISSUES AND SLIPCASES:
Back issues of *Architectural Digest* and slipcas may be obtained by writing Wilshire Marketi Corp., Dept. AM29, 5900 Wilshire Blvd., Los An geles, CA 90036, or by calling our toll-free nu ber, 800/421-4448, Mon.–Fri. 9 A.M.–5 P.M. Pacif Time. In Calif., call 800/252-2071. Prices (effe tive through December 31, 1989): back issues, $ each; slipcases, $8.95 ($2 shipping).

ADVERTISING OFFICES AND REPRESENTATIVES:
WEST: Betty M. Bartol (ADVERTISING DIRECTOR)
5900 Wilshire Boulevard, Los Angeles
California 90036, 213/937-4740
1 California Street, Suite 2760, San Francisco
California 94111, 415/781-1888
EAST: Bruce C. Lennox (ADVERTISING DIRECTOR)
140 East 45th Street, New York
New York 10017, 212/687-6330
MIDWEST: Robert J. Kane (ADVERTISING DIRECTOR)
500 North Michigan Avenue, Suite 2050
Chicago, Illinois 60611, 312/644-7711
Sales Motivating Associates
28250 Southfield Road, Lathrup Village
Michigan 48076, 313/569-3310
SOUTH:
G. Carbonara & Co., 1370 Center Drive, Suite 205-F, Atlanta, Georgia 30338, 404/396-1532
CANADA:
The Fenn Company, 148 King Sideroad
King, Ontario, L0G 1K0, 416/833-6200
UNITED KINGDOM:
Christopher Warburton and Associates
½ Rutland Gardens, London SW7, England
01-584-6588
AUSTRALIA:
International Media Representatives
3rd Floor, 39 East Esplanade
Manly, N.S.W. 2095, 977-3377
HONG KONG:
International Media Representatives
SPA Centre
53 Lockhart Road, Wanchai

Unsolicited manuscripts, photographs and othe submitted materials must be accompanied b postage and a self-addressed return envelop However, *Architectural Digest* is not responsibl for unsolicited submissions.

Second-class postage paid at Los Angeles, Calif and additional mailing offices. POSTMASTER: Sen address changes to *Architectural Digest*, P.O. Bo 10040, Des Moines, IA 50340-0040.

BLUE, WHITE, RED CHEZ HERMÈS.



Parfum d'Hermès. $ 70. Agenda "Adaptable", "GMS" blue lizard, "GMS" grained calf, "GM" white ostrich, "GMS" bright red, "PM" bright red crocodile from $ 475 to $ 1,575. Small pochette "Kelly". $ 1,295. "Drum" bag. $ 1,795. Sac à malice "Vive la France". $ 1,775. "Kelly" bag 32. $ 2,850. 3 "Ex libris" scarves in cashmere and silk. $ 550. "Flag" ties. $ 85. Silk Carré "1789". $ 175. Men's "Arceau" watch steel plated gold. $ 825. "Clipper" watch. $ 950. "Bucephale" bracelet GM in silver. $ 1,950.

HERMÈS
PARIS

Available exclusively at Hermès Stores:
New York, 11 East 57th Street. Palm Beach, Worth Avenue. Dallas, Highland Park Village. Beverly Hills, Rodeo Drive. Chicago, The Hermès Boutique at Bonwit Teller. San Francisco, One Union Square. Boston, The Heritage on the Garden. Houston, The Pavilion on Post Oak, Opening Spring 1989.

Boutiques du Monde d'Hermès:
Baltimore, Nan Duskin. Denver, Printemps. Manhasset, The Americana. New York, Barneys. Philadelphia, Nan Duskin. San Antonio, Frost Bros. Toronto, Hazelton Lanes.

Visit the Hermès Boutique closest to you or call (800) 441-4488, ext 232.

AMERICAN STYLE



OUR NEW AMERICAN ORIGINALS ARE MADE UNDER THE WATCHFUL EYE AND THE STEADY HAND OF PERFECTIONISTS. WE PROUDLY FASHION, IN LIMITED QUANTITIES, UNIQUE FURNISHINGS OF THE HIGHEST QUALITY.

TO THOSE WHO APPRECIATE THE BEST, TO THOSE WHO CAN ACCEPT NO LESS, WE OFFER THE OPPORTUNITY TO INVEST IN EXCELLENCE WHICH WILL ENDURE.



M.Craig & Company

CABINETMAKERS

911 LADY STREET COLUMBIA, SOUTH CAROLINA 29201 803·254·5994

AVAILABLE THROUGH ARCHITECTS AND INTERIOR DESIGNERS

ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

ART DIRECTOR: **Thomas Sullivan**
ART AND ANTIQUES EDITOR: **Don G. Erickson**
SENIOR EDITOR: **Michael Wollaeger**
ARCHITECTURE EDITOR: **Elizabeth McMillian**
ADMINISTRATIVE DIRECTOR: **Lawrence A. Karol**
SPECIAL FEATURES EDITORS:
Adèle Cygelman, Margaret Redfield
Gayle Moss Rosenberg
ASSOCIATE ART DIRECTOR: **Karen Miller**
COPY EDITOR: **Linda Goldstein**
ASSOCIATE EDITORS:
Kimberly De Roever, Sue Ellen Jares
Catherine Selfridge, Kelly Vencill
PHOTOGRAPHER LIAISON: **James G. Huntington**
ASSISTANT ART DIRECTOR: **Jeffrey M. Nemeroff**
EDITORIAL RESEARCHER: **Laurie E. Wertz**
RESEARCH ASSISTANT: **Phyllis P. Richardson**
SPECIAL ASSISTANT TO THE EDITOR-IN-CHIEF:
Beverly J. Perkins
ART LIAISON: **Mary McShea Smith**
ANTIQUES LIAISON: **Linda R. Shulsky**
SHOWROOMS LIAISON: **Jeffrey Simpson**
ASSISTANT EDITOR: **Catherine A. Richardson**
EDITORIAL COORDINATOR: **Danita Wright**
ART ASSISTANT: **Brett D. Hodges**
EDITORIAL ASSISTANTS:
Kurt B. Geiger, Maureen Hawkinson
Phyllis E. Haynie (NEW YORK)
Stephanie H. O'Brien
Theresa H. Ravelomanantsoa
EXECUTIVE SECRETARY TO THE EDITOR-IN-CHIEF:
Myriam Laverde
ART SECRETARY: **Laura Abowitz**
EUROPEAN EDITOR-AT-LARGE:
Charlotte Aillaud
EDITORS-AT-LARGE:
Susan Mary Alsop, Christopher Buckley
Patricia Taylor Buckley
Robin Chandler Duke, Robert Fizdale
Peter Fusco, Arthur Gold
Desmond Guinness, Peter Lauritzen
Valentine Lawford, Marguerite Littman
Iris C. Love, Roddy McDowall
Aileen Mehle, Derry Moore
John Julius Norwich
The Countess of Romanones
Michael M. Thomas, Marietta Tree
INTERNATIONAL CORRESPONDENTS:
LONDON: **Serena Barrow, Elizabeth Lambert**
PARIS: **Laurence Mouillefarine**
ROME: **Robert Emmett Bright**
Benedetta Floridi
MADRID: **José Luis Pérez**
Isabel da Silva Ramos
MUNICH/ZURICH: **Margaret A. Kelley**

GENERAL MANAGER: **Constantine J. Kazanas**
PUBLISHER: **Thomas P. Losee, Jr.**
DIRECTOR OF OPERATIONS: **Evelyn Carlson**
ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**
PRODUCTION DIRECTOR: **Larry Cooke**
ASSOCIATE CIRCULATION DIRECTOR: **Kate Bryant**
CIRCULATION MANAGER: **Carla M. Johnson**

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN/CEO: **Cleon T. Knapp**

SENIOR VICE-PRESIDENTS:
Robert U. Brown (CORPORATE MARKETING)
Karl H. Loring (CHIEF FINANCIAL OFFICER)
William J. N. Porter (PRODUCT SALES)
Paige Rense (EDITORIAL)

Betsy Wood Knapp (CORPORATE SECRETARY)

VICE-PRESIDENTS:
James Anderson (CONTROLLER)
Michael Arent (INFORMATION SYSTEMS)
Paul H. Hayase (GENERAL COUNSEL)
Anthony P. Iacono (MANUFACTURING)
Richard E. West (CORPORATE SERVICES)


The fabric
is Brunschwig,
the chair is too.
Brunschwig & Fils
75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.
BYZANTIUM linen print from the Benaki Museum collection. QUEEN ANNE chair.

In a disposable world, is there a place for a vase designed to last centuries?

Some Waterford® patterns available today were designed over 200 years ago.

To many, this ability to transcend time may seem remarkable.

To us, it's simply the criterion that determines whether or not a design is worthy of the designation "Waterford."

WATERFORD

Steadfast in a world of wavering standards.



© 1988 Waterford Crystal, P.O. Box 2298, Ocean, New Jersey 07712

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I have received my issue and want to thank you for a beautifully presented article on Tibetan rugs (Antiques, October 1988). It is an excellent representative sampling of weavings from this remote area of the world.

George W. O'Bannon
Philadelphia, Pennsylvania

If Scott Lamb ("Painterly Approach in Pacific Heights," October 1988) truly believes that "we need tradition adapted to California . . . and its own sense of purpose and comfort," I hope he removes the vase he has perched precariously over his bed before our next nocturnal earthquake—for the sake of his own comfort!

Brad Bihlmeyer
San Francisco, California

Concerning the Blair House restoration (October 1988): It has the finest of everything, it is magnificent—and yet it is a prime example of what an unlimited "budget" can do: overfurnished, overdraped, overaccessorized, overdecorated. Buatta and Hampton are in need of a lesson in restraint.

W. Scott Radke
Orange, California

Your article on the restoration of Blair House made me proud. This house presents our best face to any visiting dignitary, and is sure to reinforce a proper impression of the United States. Buatta and Hampton have done a superb job with interior design and a great service for their country.

Gordon I. Jones
Mobile, Alabama

I think your October 1988 issue is one of the best ever. I was enthralled with the words of designers Bob Patino and Vicente Wolf ("Night and Day") concerning a New York City apartment. Keep up the good work!

Anthony L. Willie
Alice, Texas

Brendan Gill's reflections ("On Architecture and Childhood in Hartford," October 1988) were quite amusing, despite his rather arrogant denial of arrogance. With a repertoire of undisputable architectural achievements to his credit, his immodesty was furthered by his remarkably fluent prose! I hope that with such talents he actually does write an in-depth biographical piece on Stanford White. Or at least something in more elaborate detail about "the grande dame of Newport."

Jimmy Roberts
New York, New York

My delight upon seeing an article on Henry James's home, Lamb House (October 1988), soon turned into incredulity as I finished the article and realized that Peter Quennell had neglected to mention its connection with the (in)famous Miss Elizabeth Mapp. The late English author E. F. Benson used Lamb House as the home of Miss Mapp and the Garden Room in particular as the scene of many plots and intrigues against her friends. Surely, all of your readers who are also fans of "Lucia" and "Mapp" were able to appreciate the article despite the omission.

Martha Linder
Lakeland, Florida

As a minor collector of Lalique crystal, I was most interested to see your article concerning Marie-Claude ("A Legacy of Crystal," October 1988). Your current perspective on the third generation of this most talented family meshed well with the historical look at the previous two. The personal insights of daughter on father and how they both aligned with the traditions of René reaffirm the continuing importance, and quality, of crystal that bears the Lalique name.

Åsa Lannhard
Kumla, Sweden

KITTINGE
FURNITURE WITHOUT EQU


KITTINGER 1893 ELMWOOD AVE., BUFFALO, NY 14207 716-876-1000. DESIGNER SHOWROOMS


© 1989 Calvin Klein Cosmetics Corp. and
Calvin Klein Industries Inc. ETERNITY™

ETERNITY



Calvin Klein

PERFUME

PEOPLE ARE THE ISSUE


JIM MCHUGH

Architectural Digest has had the pleasure of featuring Malcolm Forbes in a variety of settings over the years, and when I recently visited his private island domain in Fiji, I knew that the magazine would be featuring yet another (see page 180). After all, how many chances do any of us get to catch a glimpse of paradise? Yet Laucala, as the island is called, is more than just a tropical retreat for Forbes and his family. The typically industrious publisher revived a coconut plantation, founded a school for the islanders and created a unique guest resort. Paradise, apparently, can always turn a profit. In a different vein, on page 164 we feature the story of Edmund Stevens, the Pulitzer Prize–winning journalist who has lived in Russia over the past fifty years. As the United States and the Soviet Union forge a relationship for the next century, Stevens's recollections are particularly poignant.

Paige Rense *Editor-in-Chief*


Kalef Alaton

Manhattan Revision

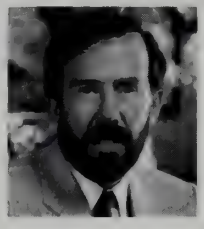
Before Kalef Alaton came to the rescue, the modern apartment in midtown Manhattan with "feeble arches here and there to add interest" had been "remodeled to death." It also suffered from a long, narrow kitchen, a fire escape and "an oddly shaped patio that included a water tower. Since the rooms had no ornamentation, we stripped everything to the bare bones and built out again." But given its prime location and views of the East River and Roosevelt Island, the possibilities were obvious to the designer, who has a penchant for interiors with a classical refrain. Initially the client considered the apartment to be a stopgap measure until he found the place of his dreams on Fifth Avenue. "When I'd suggest something, he'd say, 'That's nice,' " recalls Alaton. "He didn't get excited about it until we'd finished. Then when he saw it he decided that the apartment isn't so temporary after all. He may not be moving for a long time." *See page 100.*


Bernard Zyscovich

Coconut Grove Tudor

Miami architect Bernard Zyscovich is probably best known for his American Way Cafe—a charming country-inn design amid all the chrome, polish and glitz of Miami's Bal Harbour shopping center. His design of Hioaks for former six-term Miami mayor Maurice Ferré and his wife, Mercedes, also draws upon traditional allusions, but this time to English country houses. "We were intentionally trying to recall Tudor ideas, but we were also creating something new," says Zyscovich, adding, "It's really a house of gables." It's ironic that despite Maurice Ferré's preference for a traditional-style residence, he witnessed during his 1973–85 mayoral tenure the creation of the distinctive *Miami Vice* skyline with modern buildings by internationally renowned architects Philip Johnson; I. M. Pei; Hugh Stubbins; Skidmore, Owings & Merrill; and, of course, Miami's own Arquitectonica. *See page 108.*


Mercedes Ferré
Maurice Ferré


Robert Dirstein

A Toronto Georgian

"In Toronto we don't have much southern architecture—which in itself is a modification of the strict Georgian architecture you see in England," says Robert Dirstein. But the residence he shared with his late partner, James Robertson, in the city's Rosedale section has roots about as southern as one can get in Canada. Built by a wealthy mining family, the house was the undertaking of the owner's wife, who had grown up in Savannah. There were lush, fifty-year-old plantings on the grounds, and, in keeping with its antebellum inspiration, the house was framed by magnolias. That additional touch of the South made the place even harder for the designer to resist. *See page 114.*

continued on page 18



FTD Pick-Me-Up®
Bouquet

There is an age, usually about five or six,
when the miracle of flowers becomes apparent to us all.
As children we sense it rather than understand it.
And this wonderful gift of flowers can be sent to anyone,
almost anywhere, by simply asking your florist
to send it through FTD.® It's the gift of a lifetime,
because with flowers from FTD the feeling never ends.

©1988 FTDA.

FTD®

Flowers...

The feeling never ends.™


All of GM, going all out for you.
1989 Buick Riviera at the G.M. Desert Proving Ground



"Good looking car, but my job is to test-drive it...see how she stands up to hard driving, weather, abuse, and lots and lots of miles. How she handles the curves, responds to all sorts of driving conditions. Out here, I'm looking for trouble...so that later our customers won't have any."

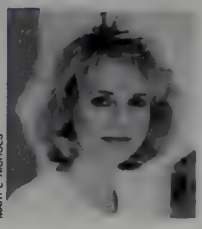
Fact: 3 GM makes were rated as the best-built 1988 American cars by their owners in the latest J.D. Power Initial Quality Survey, based on the first three months of ownership.

GM

MARK OF EXCELLENCE

Chevrolet, Pontiac, Oldsmobile, Buick, Cadillac, GMC Truck

continued from page 14


MARY E. NICHOLS

Peggy Lipton

Lady of the Canyon

From 1968 until 1973, television viewers in the United States had their sets tuned to the three hip undercover cops in the *Mod Squad*. Peggy Lipton played Julie Barnes and won a Golden Globe award for her efforts. The musically inclined actress also wrote the song "L.A. Is My Lady," later recorded by Frank Sinatra. After the series ended, she married Quincy Jones and, with their two daughters, retired to their peaceful Bel-Air hacienda, designed by John Cottrell. Now Lipton is once again pursuing acting full time. An ABC movie of the week seen last March marked her new beginning. "I am very committed to what I'm doing now," she says. "I've grown up and come full circle." *See page 120.*


MARY E. NICHOLS

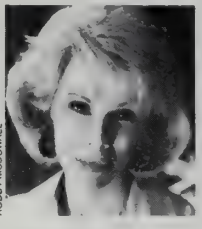
John Cottrell



Michael de Santis

On the Sound

"Extravagance without excess" is designer Michael de Santis's summary of the Long Island estate we show this month. Featuring double-height window-walls that front the Sound, the villa is a tribute to its location. Forecasting future trends, de Santis sees "a move away from the Déco revival and a return to the urbane Neoclassicism that became popular just before the war." His use of Neoclassical elements in a current project is a departure for de Santis, long an apostle of comfortable, uncluttered—though richly textured—modernism. "I'd never go so far as chintz," he mused recently, "but I've decided that a little Louis XV never hurt anyone." *See page 128.*


RODDY MCDOWALL

Joan Rivers


ADRIAN PANARO

Louis Malkin

Architectural Digest Visits: Joan Rivers

What does Joan Rivers do in her spare time? "I read without a stop," she says. Most of her reading is history and biography because "life is too interesting for fiction." Evidence of her love of books is all over her Beverly Hills house, as is her passion for the eighteenth century, which can be seen in the antiques acquired by Rivers over the years and seamlessly brought together by designer Louis Malkin. This fall she will again host a television talk show, "but I don't want to give any details, because I'm superstitious," says the usually outspoken Rivers. *See page 134.*


JIM MCHUGH

Stanley Tigerman

Architecture: Stanley Tigerman

"The residents were so pleased with our collaboration that we are now doing a spec house together in Northbrook, Illinois. It's another classical hybrid," says Stanley Tigerman. At Lisbon's Gulbenkian Foundation, the busy Tigerman is preparing an exhibition on ninety-nine Chicago architects. He is also designing an apartment building in Japan and a Boy Scout camp for the handicapped outside Chicago. He shares the Tigerman McCurry firm with his wife, Margaret McCurry, who has several houses in progress. But the two maintain such separate design identities and projects, he quips, "that we're thinking of changing the firm name to Tigerman *or* McCurry." *See page 146.*


BILLY CUNNINGHAM

Peggy Pierrepont

In the West Village

"My worst fear is that my mother will whip in and take everything away," says Peggy Pierrepont. Among the things on loan from Nancy Pierrepont are a Venetian-style sofa and an Adamesque mirror. A pair of green velvet chairs came from the family estate in Brooklyn Heights that was torn down in the thirties to make room for a park. But lest it seem that Pierrepont must depend on the kindness of relatives, it should be noted that she herself has a good eye, especially for art. She also likes order and tries to avoid what she regards as a hazard of being single: "Women alone tend to get chaotically feminine." *See page 152.*


GLADE BILBY II

Leonard Salvato

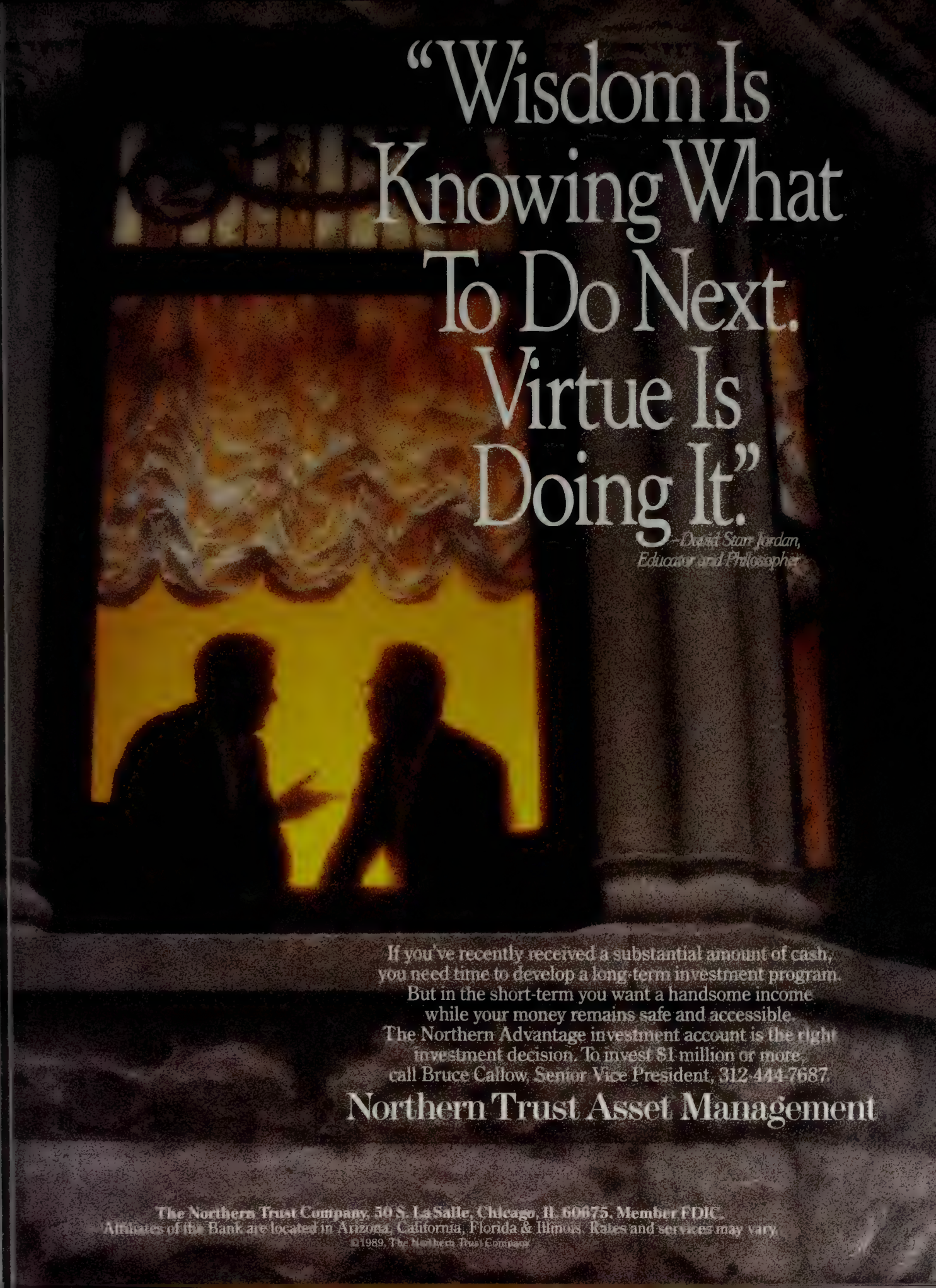


Ann Holden
Ann Dupuy

Vintage New Orleans

"When I came to New Orleans to work with William Turnbull and Charles Moore on the World's Fair, I was seduced by the city," says architect Leonard Salvato. Originally from northern California and educated at Berkeley, Salvato spent time in New York before settling in Louisiana. Of the apartment he recently renovated in Jackson Square, he says, "I wanted to turn it back into a town house, but let it express that it was restored in the eighties." Because the project was commissioned by the Irby Committee of the Louisiana State Museum and involved the apartment's residents as well as designers Ann Dupuy and Ann Holden, it was a complex undertaking. But the result has a contemporary simplicity, anchored in history. *See page 158.*

continued on page 22


"Wisdom Is Knowing What To Do Next. Virtue Is Doing It."
–David Starr Jordan, Educator and Philosopher
If you've recently received a substantial amount of cash, you need time to develop a long-term investment program. But in the short-term you want a handsome income while your money remains safe and accessible. The Northern Advantage investment account is the right investment decision. To invest $1 million or more, call Bruce Callow, Senior Vice President, 312-444-7687.
Northern Trust Asset Management
The Northern Trust Company, 50 S. LaSalle, Chicago, IL 60675. Member FDIC.
Affiliates of the Bank are located in Arizona, California, Florida & Illinois. Rates and services may vary.
©1989, The Northern Trust Company



Available through interior designers and architects.





SIMPLY stated, every piece of Harden furniture is a piece to be proud of.

It's no wonder. Because each is born of a tradition rooted in five generations of superb craftsmanship. That's how long the Harden family has been shaping solid cherry into fine cabinetry, tables, chairs and sofas. All reflecting the best in English and American designs.

The timeless quality of Harden also comes from extraordinary handwork which recreates the most intricate carvings of the 18th century in crisp, authentic detail. And whether you make your selections from Queen Anne, Chippendale or eclectic combinations, our marriage of warm, rich woods with fine fabrics results in furniture that is as comfortable and functional as it is gracious and elegant.

Stated simply, Harden is fine furniture. From generation to generation. For every room in the house.

Send $12 for a complete set of Harden Portfolios to Harden Furniture, McConnellsville, New York 13401

continued from page 18



SERGEI L. PETROV

Edmund Stevens
Nina Stevens

Living the History of Modern Russia

Having lived in the Soviet Union on and off since 1933, Pulitzer Prize–winning American journalist Edmund Stevens has learned that flexibility is required. "Before Nina and I moved into our current house in 1966 we lived in a so-called log cabin," says Stevens. "We bought it long before the reconstruction of Moscow and continued to live there until one day a defense ministry official approached us. They needed half our yard for apartments for their workers and offered us a house needing complete renovation." With humor and hard work, the couple have transformed their Greek Revival house. *See page 164.*



PETER VITALE

Kevin McNamara

A Page from the Past

"More and more," says interior designer Kevin McNamara, "decorators are finding they must be well versed in the history of architecture as well as furniture." He ought to know. For a modernized apartment in New York belonging to a couple actively involved in the theater, he designed all the interior architecture—walls, doors, arches and even such classical details as cornices, pilasters and a groin vault—from scratch. The couple have long been collectors of art and antiques. "Our previous apartment was different," says the husband. "It was more modern. Then we went to France and started buying French furniture—such as an eighteenth-century *bureau plat* by David Roentgen. Now it really has become a collection." *See page 174.*



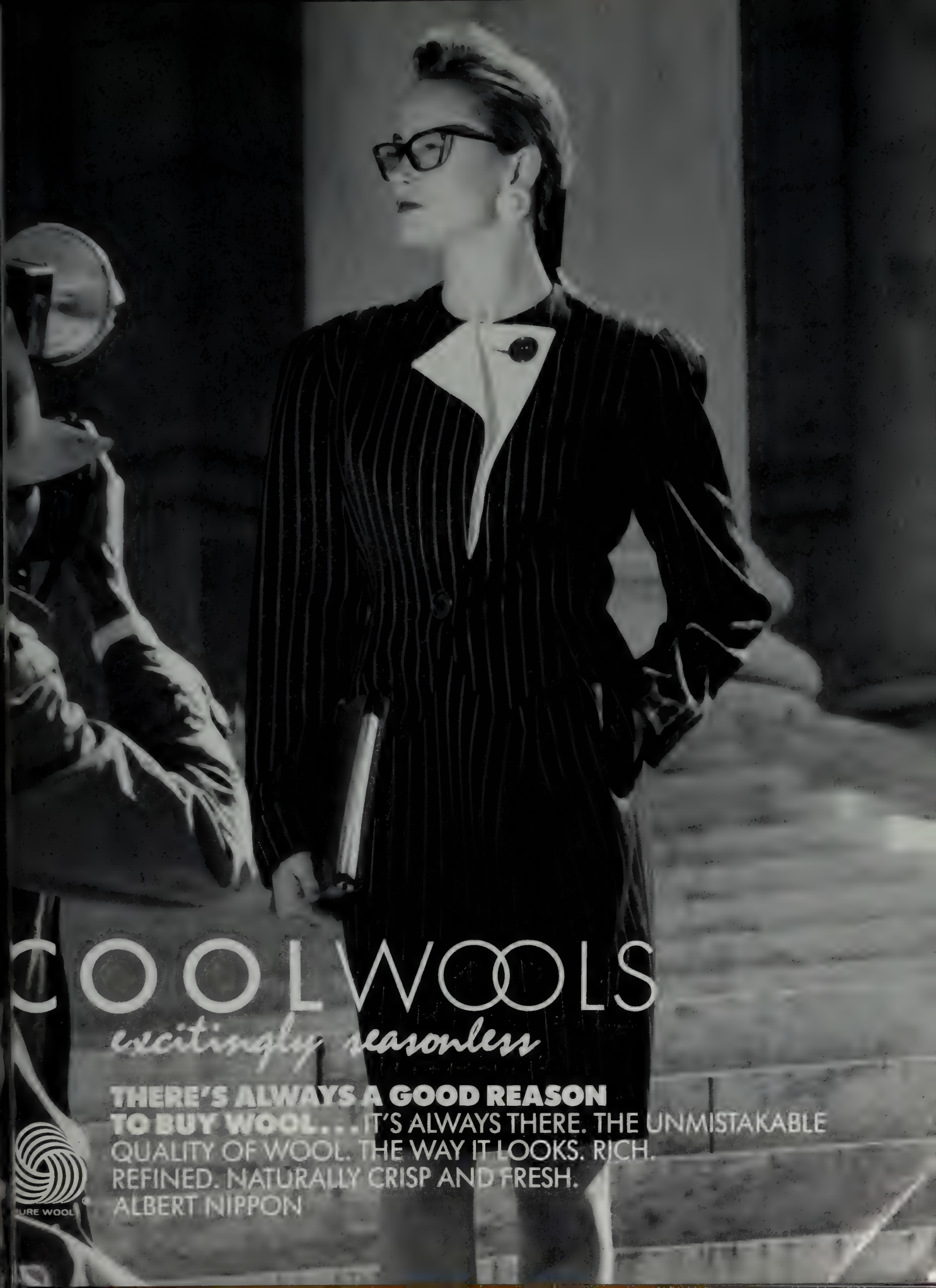
LISL DENNIS

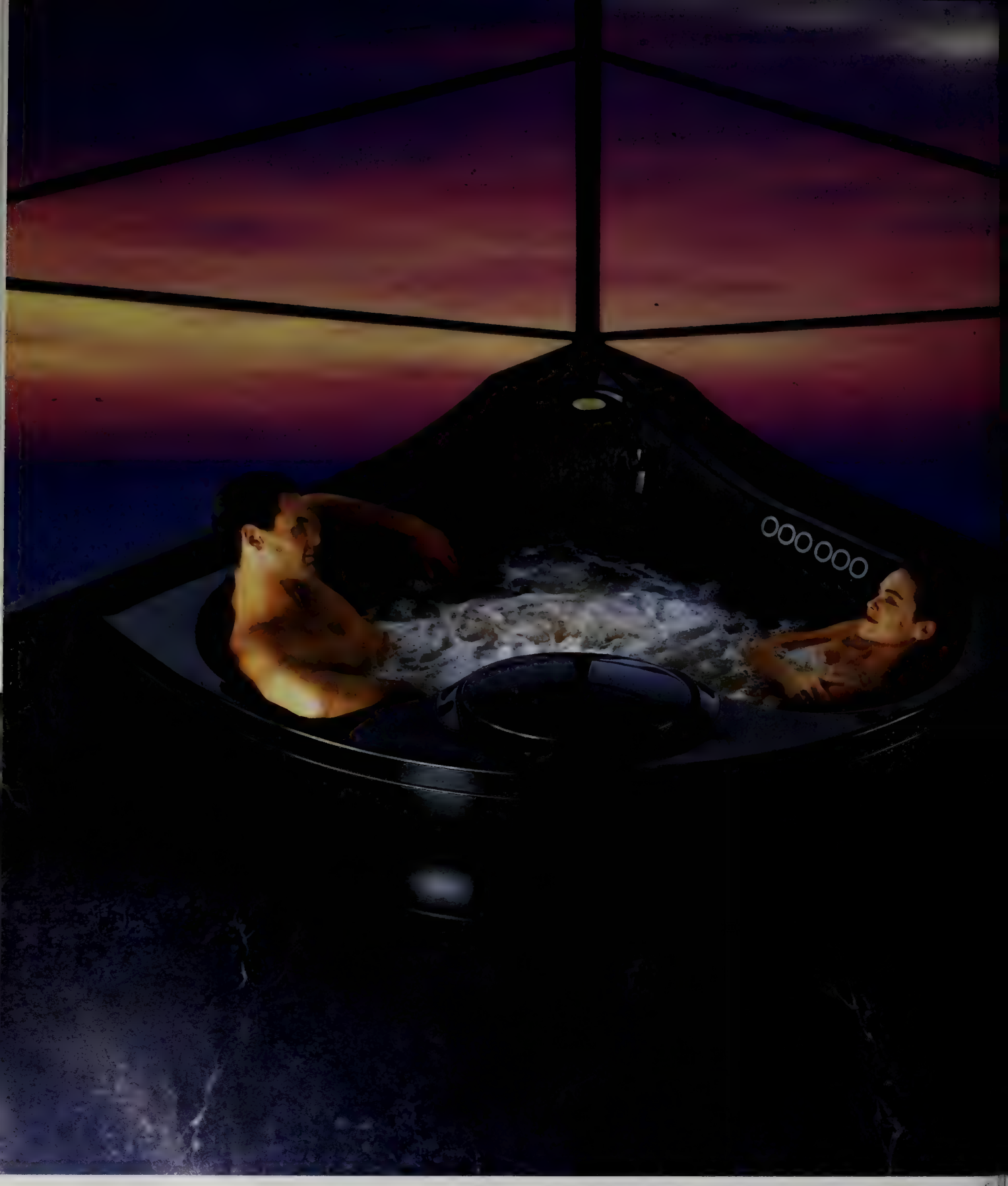
Malcolm Forbes

Malcolm Forbes in Fiji

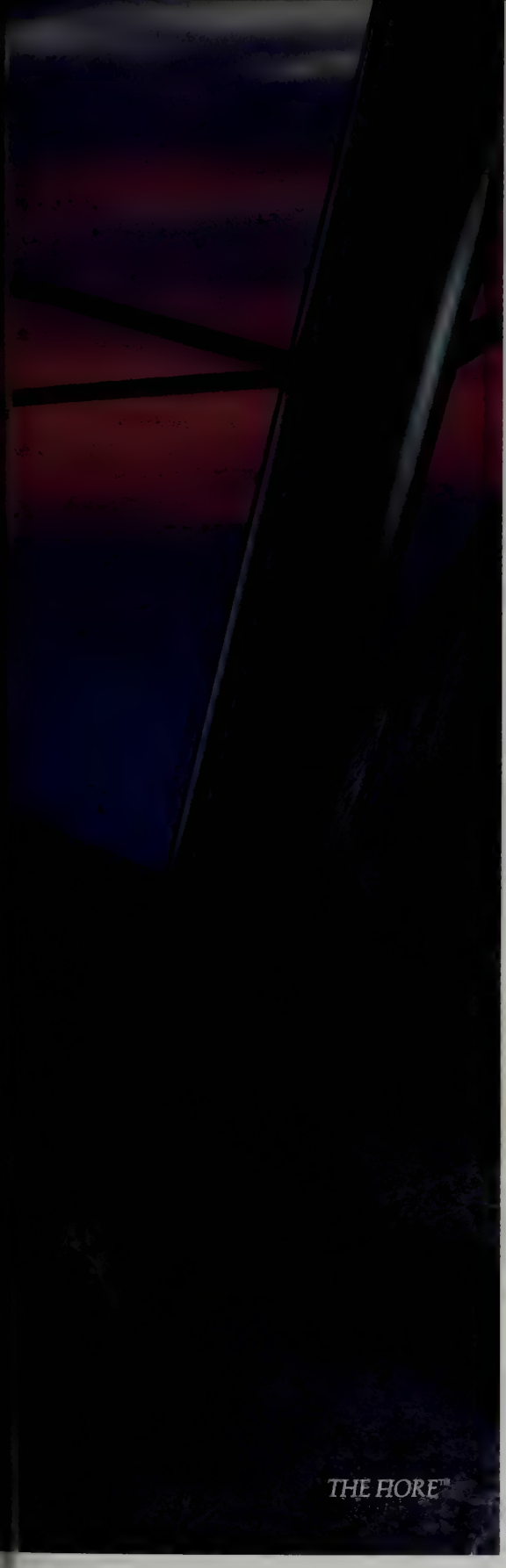
On a small island called Laucala in the Fijian archipelago, the flags of Fiji, the United States and the Forbes House flutter in the trade winds. British Colonial and modified Fijian-style buildings sport large porches and ceiling fans—"recalling times when air-conditioning was only a daydream," says publisher Malcolm Forbes, who purchased the island in 1972. Although he gets to Laucala only twice a year, "it fulfills the island fantasy," he says. The Forbeses built a few guest cottages for visitors who, like themselves, seek an unconventional vacation. "After all, who doesn't want to go to paradise?" asks Forbes's son Robert, who oversees guest operations. *See page 180.*□




COOLWOOLS
excitingly seasonless
THERE'S ALWAYS A GOOD REASON
TO BUY WOOL. . . IT'S ALWAYS THERE. THE UNMISTAKABLE
QUALITY OF WOOL. THE WAY IT LOOKS. RICH.
REFINED. NATURALLY CRISP AND FRESH.
ALBERT NIPPON
URE WOOL



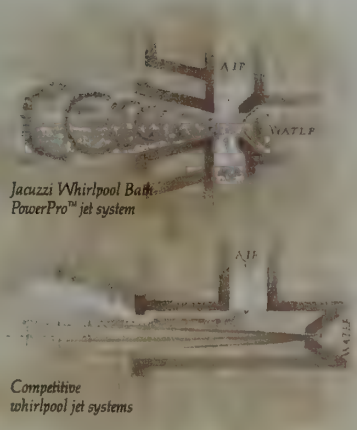
JACUZZI.® YOU DESERVE TH



XPERIENCE.

A Jacuzzi® whirlpool bath feels like no other, because it's made like no other. As the originator of the first whirlpool bath, Jacuzzi has more experience designing, building and perfecting whirlpool products than anyone else.

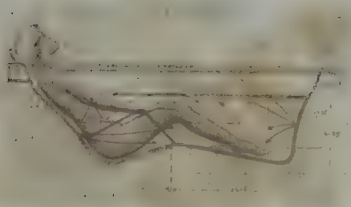
At the heart of it all is the PowerPro™ jet system. Our unique patented jet design creates a high volume blend of air and water, perfectly balanced to give you the most comfortable and satisfying whirlpool experience available.



Jacuzzi Whirlpool Bath PowerPro™ jet system

Competitive whirlpool jet systems

Our baths are designed with your comfort in mind. This "human engineering" approach means that every element of our design, from the convenience of fingertip controls to the therapeutic placement of jets, works together for your ultimate satisfaction. For more information, or for an authorized Jacuzzi Whirlpool Bath dealer near you, call toll free 1-800-227-0710. In California call 1-800-227-0991.



JACUZZI WHIRLPOOL BATH

© 1989 Jacuzzi Inc.

Jacuzzi WHIRLPOOL BATH

CENTURY



This breakfront curio china is representative of the fifty-five piece Italian-inspired Cardella Collection by Century.

THE CARDELLA COLLECTION

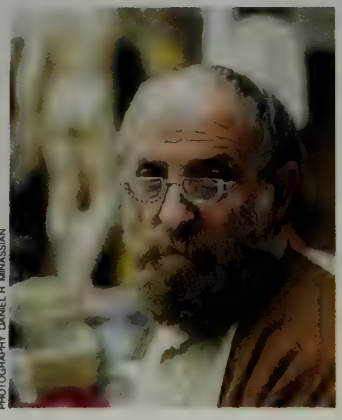
For more information, please call 800-852-5552. Century Furniture Company, Hickory, North Carolina 28603.

France's Master of Creative Excess

By Michael Peppiatt

"IF I HAD TO LIVE MY life over again," says César, France's best-known sculptor, "the only thing I'd really want to change is my height." Yet a bigger frame could hardly radiate more energy or appetite for experience. The artist's studio behind Montparnasse in Paris and his home in the south of France both mirror this unbounded curiosity for the outside world, as well as the impish sense of humor that characterizes so much of César's sculpture.

In the large, skylit working space in Paris, Houdon's anatomical study of a flayed man dominates an amiable chaos of welding tools, finished works, dolls, toy cars, skeletons and such arresting oddities as a crate filled with eyeglasses. "I never throw anything away," the sculptor admits, needlessly enough, as he picks his way through the studio's intriguing jumble. His collages of watch straps and Métro tickets attest to the fact that there is plenty of method to his mania, and that even the most disinherited-seeming objects have a potential future life as works of art.



PHOTOGRAPHY: DANIEL H. MINASSIAN





French sculptor César (top, wearing his own version of bifocals) first gained fame with his collages of scrap metal and compressed car parts but disdains the label "found art." "I am a sculptor in the tradition of Rodin," he asserts. "I play with heat and cold. When one understands that, one understands everything." ABOVE AND ABOVE RIGHT: In his Paris studio, figures include a Houdon anatomical study (with four of César's collages in the background), a bronze Jeanne d'Arc and a nymph bearing a thermometer. The melted telephone was rescued from a fire.

The room's workaday atmosphere is regularly interrupted by telephone calls inviting César, one of the most sought-after personalities in the Parisian art world, to various events and celebrations. "I love being surrounded by people," he says, as his assistant notes down another engagement, "but I also need time to be completely cut off from the world.

"Obviously, that's something you can't do in Paris. The only place for me to get away is the south of France, where I was born. I've always gone back and kept up with old friends. Picasso used to say, every time I saw him at

continued on page 30



Introducing the Mercedes-Benz 190 Class: the Second Generation.

The engineers of Mercedes-Benz created the 190 Class to prove that you could simultaneously savor the driving gusto of a purebred sports sedan and the driving civilization of a purebred Mercedes-Benz.

Now they have re-created the 190 Class idea. With more gusto. More civilization. And less resemblance to conventional sports sedans than ever.

Every gasoline-powered 190 Class sedan is now a turbine-smooth *six*-cylinder, 158-hp 190E 2.6 Sedan. Maximum speed on the test track: 129 mph.

Every 190 Class sedan now adds ABS anti-lock braking to its four-wheel disc brake system, standard. Plumper, more body-cradling front bucket seats, standard. Extra rear knee room, standard.



© 1988 Mercedes-Benz of N.A., Inc., Montvale, N.J.

Every 190 Class sedan gains from a clean new aerodynamic sweep in body design; study the deep new body-colored chin spoiler and lower-body side moldings in the picture above.

Every 190 Class sedan already boasted amenities from an electronic climate control system to hand-finished wood trim. Such innovative basic technology as multilink independent rear suspension. The legendary Mercedes-Benz aura of reliability, durability—and safety-mindedness; the Supplemental Restraint System, with driver's-side air bag and knee bolster and emergency tensioning retractors for both front seat belts, is also standard.



And augmenting all this driving satisfaction—the satisfaction of knowing that, over the years, Mercedes-Benz automobiles as a line have retained a higher percentage of their original value than any other make of car sold in America.

The 190 Class: the second generation. See and drive it soon, at your authorized Mercedes-Benz dealer.

Engineered like no other car in the world

France's Master of Creative Excess
continued from page 27

Mougins, 'What's the matter with you? Why don't you get yourself a house down here?' So in the end—it must be twenty years ago now—I came across a place near Saint-Paul-de-Vence that was more of an outbuilding than a house. But I liked it and I love the area, since it's far enough back from the coast not to be completely overrun with tourists. Yet there are plenty of interesting people from all over the world living nearby or passing through. And for the following couple of years, I threw myself into making it my kind of place."

Set in a large, rambling garden of pines, olive trees and wildflowers, César's house now fully bears his mark. Most of the furniture and decorative elements came from flea markets and demolition sites, but they have been chosen with such uncanny flair that the result is both picturesque and stylish. "I got the marble floor for the terrace from a casino they were pulling down in Nice," he says. "I liked the idea of putting something that had been inside there outside my house. I was born in a poor family, you know, so I didn't know what 'good' furniture was. Now I can appreciate a fine Louis XV commode, but I can't say I'd want to live with one. I prefer the kind of stray objects you pick up in the most unlikely places.

"I combed the entire area for things. Some of the tables and chairs were thrown out of an old café at a Nice railway station. I rummaged around local junk stores for days at a time—until I'd not only furnished the house but filled a couple of barns. It was like an illness—I couldn't stop picking things up and carting them back. But that's quieted down a bit now, I'm glad to say."

Although the artist's hand is plainly apparent in such details as the seashells that encrust the living room beams, there are no signs of sculptural works in progress. "Everything I need to work is at hand," César admits. "I've got those barns filled with things that are crying out to be turned into sculpture. But I've decided that the house has to remain a place to rest in and see friends. I like to do the kinds of things you can't do properly in Paris. I cook when I get down here, because you have all that marvelous produce and it reminds me of the food my mother used to make—simple food, cooked with olive oil and herbs. I like to improvise in cooking as in everything else, but basically I make the dishes she did. There's nothing better than sharing the food you liked as a child with old friends."

Meanwhile, as in Paris, the telephone rings constantly. Directions must be given to complete the *Monument to Gustave Eiffel*, a vast structure made up of scrap metal from the Eiffel Tower that greets visitors to the Cartier Foundation just outside Paris. A huge version of César's famous *Thumb* sculpture has to be prepared for shipping. A Scandinavian museum director is interested in a retrospective, while a French government official discreetly negotiates a state acquisition. The artist handles each call with good-humored verve, but he is clearly eager to get back to his herb-scented terrace, where a group of local friends is waiting for him to finish an anecdote and start lunch.□

There is plenty of method to his mania, and even the most disinherited-seeming objects have a potential future life as works of art.



Born in Marseilles of Italian parents, César remains close to his roots, spending much of his time at his house near Saint-Paul-de-Vence. "In art, as in life, I am a sensualist," he says. "I do not ask myself questions." His love of abundance colors the house's interiors and exterior.



Is It Light Or Is It Heat? This Andersen® Window Knows.

The Andersen® High-Performance ·indow is definitely no ordinary double-ane window. It's designed to know the ifference between light and heat.

It actually detects radiant heat and estricts its flow through the glass, eeping your home comfortable. In fact, 's also 42% more energy efficient ıan an ordinary double-pane window.

And for homes with intense sun exposure, we offer High-Performance Sun windows. They reduce the sun's heat 2½ times better than conventional single-pane windows.

Both Andersen High-Performance windows also filter out the ultraviolet rays that fade fabrics and finishes.

For more information, see your Andersen dealer (in the Yellow Pages under "Windows"). Or send the coupon.

For your free booklet call **1-800-255-2550** toll free. Or mail this coupon to Andersen Corp., Box 12, Bayport, MN 55003. I plan to ☐ build ☐ remodel ☐ replace.

Name 064-0289

Address

City/State

Zip

Area Code ()

Phone

Come home to quality.

Andersen™

Andersen
AW
Windows · Patio Doors

MONA BISMARCK ON CAPRI

The Last Images of Il Fortino

By William Weaver

IN 1936 AN AMERICAN couple, Harrison Williams and his wife, Mona, bought a villa at Marina Grande, on the island of Capri. They were no ordinary couple, and Il Fortino (on a site where Emperor Augustus had once lived) was no ordinary villa. Together, Mona and her newly acquired property were to make local history. Or perhaps it would be more correct to say they made local legend. For although, over the next decades, Il Fortino became a showplace, more people talked about it than actually saw it. A friend of hers from those days, the playboy and viveur



PHOTOGRAPH: ROBERT EMMETT BRIGHT



CECIL BEATON/COURTESY SOTHEBY'S LONDON

LEFT: Set on a bluff overlooking the Bay of Naples, the late Mona Bismarck's Capri villa, Il Fortino, was built on land once occupied by Emperor Augustus and was surrounded by a lush terraced garden that she tended herself. ABOVE: The countess (here, in a portrait by Cecil Beaton) was considered one of society's most glamorous figures in the 1930s and 1940s. BELOW: In the last photographs of the villa before its contents were sold at auction in 1987, a mural by José María Sert rises over a Déco fireplace in the octagonal summer dining room, which features a silvered-wood chandelier and aluminum chain-mail draperies.



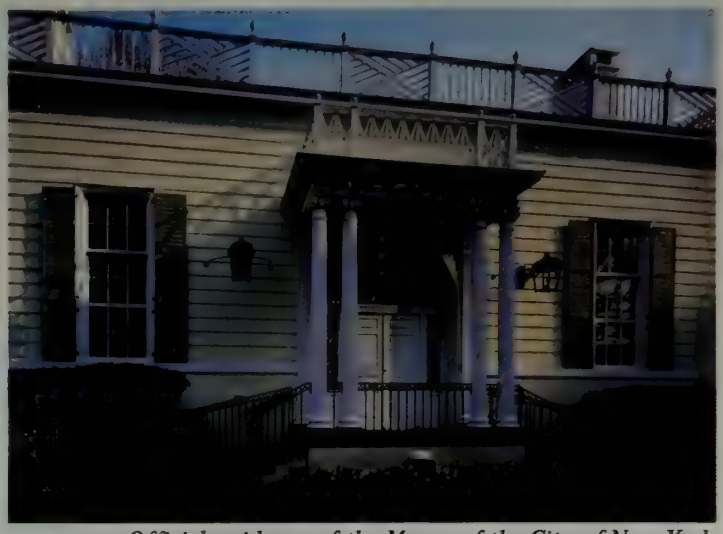
Prince "Pupetto" Caravita di Sirignano, now in his eighties, recently recalled: "Mona didn't know anybody on Capri. In all the years she came here, before and after the war, she managed never to learn one word of Italian."

Listening to reminiscences about Mona Bismarck now, one gets the impression she was more interested in her house (and its all-important garden) than she was in other people. She was certainly not at all interested in establishing neighborly relations with the Capresi. Riding roughshod seems to have been one of her principal activities. She extended her property, added to her villa (or rather, her villas, because by the time of her death in 1983, Il Fortino comprised seven houses); she excavated, appropriating any antiques she turned up (though by law they belonged

continued on page 36

Stark
CARPET

for Gracie Mansion,
New York City.



Official residence of the Mayor of the City of New York

D Bldg., 979 Third Ave., NYC 10022/Atlanta/Boston/Chicago/Dallas/Dania/Denver/Houston/Laguna Niguel/Los Angeles/Philadelphia/San Francisco/Seattle/Troy/Washington, D.C.
the Trade only

Designer: Mark Hampton



RICHARD GREEN

4 New Bond Street, London W1Y 9PE. Telephone: 01-493 3939
Telex: 25796 GREEN G. Fax: 01-491 3277. New York: 518-583 2060



Fishing Junks at Aberdeen, Hong Kong. Signed and inscribed on reverse. Board: 19½ × 29½in/49.5 × 75cm

EDWARD SEAGO
1910-1974

EXHIBITION OPENS JANUARY 17th

Weekdays 10.00 am – 6.00 pm. Saturday 10.00 am – 12.30 pm

illustrated catalogue available $20 including airmail postage

We wish to purchase paintings by Old and Modern Masters. Our representative will be pleased to call by arrangement.

BAKER'S NORTHERN ITALIAN COLLECTION *draws from Italy's richest historical periods—the Renaissance, Baroque, Rococo and Neo-classic. In an inspired mix of styles, the collection displays both the region's passion for complex form and its sense of whimsy in design. Offerings showcase Baker craftsmanship in elaborate carving, the contrasting use of veneers, and artist-signed painting on cabinetry. Each selection mirrors the spirit and bravado of the Italian character.*





Baker's Northern Italian Collection may be seen in any of the showrooms listed through your interior designer or architect. You may send $8.00 for a color catalogue to Baker Furniture, Dept. 613, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.



Baker
KNAPP & TUBBS

The Last Images of Il Fortino
continued from page 32



Mona and her property were to make local history. Perhaps it is more correct to say they made local legend.



TOP: Neoclassical pilasters and a richly carved Piedmontese relief ring the library, which contains a slantfront *lacca povera* desk, a coromandel screen and a Louis XVI–style gilt table, foreground. The carpets are Chinese. ABOVE: An illusionistic "tented" ceiling lends a fanciful tone to the antechamber. Beside the French pier table is an Italian Directoire chair; the chandelier is Russian. RIGHT: Recalling the taste for the exotic, a parasol-topped chinoiserie daybed is set before a Palladian window in Mona Bismarck's bedroom. At right are a pair of Chinese paintings.

to the state); she altered the landscape, with little concern for the admittedly often-neglected building codes. On an island frequently gasping for fresh water during the hot summers, she kept her lawns a flagrant green by importing enormous quantities of precious fresh water at vast expense by private boat.

Born Mona Strader in 1897 in Kentucky, daughter of a horse trainer (one source says stable hand), she married her way to the top; and when the tycoon Harrison Williams died, leaving her rich and famous (she was regularly on the "best-dressed" lists), she married her longtime friend Count Edward Bismarck, grandson of the Iron Chancellor. There wasn't much iron in Eddie's constitution, but by all accounts he was delightful company and, important for Mona, he had superb taste and an impeccable eye at auctions. Even before Williams's death, Eddie had been her guide and abettor in furnishing her houses, especially Il Fortino, of which he was particularly fond.

"Mona relied on two people," Caravita di Sirignano remembers. "One was her majordomo, Margiotta. The second, of course, was Eddie. Among other things, he had invaluable connections and could bring what she considered the 'right' people to the house. Eddie would arrange for Crown Prince Umberto of Italy to come for lunch and a swim off Mona's private beach, and he was on close terms with the Windsors. His close friend, from school days, was Prince Philip of Hesse, who had married Princess Mafalda of Italy, Umberto's sister."

In the thirties, just as Mona was settling into Il Fortino, Princess Mafalda also bought a villa on Capri, where she spent a good deal of time with her family. One of her sons,

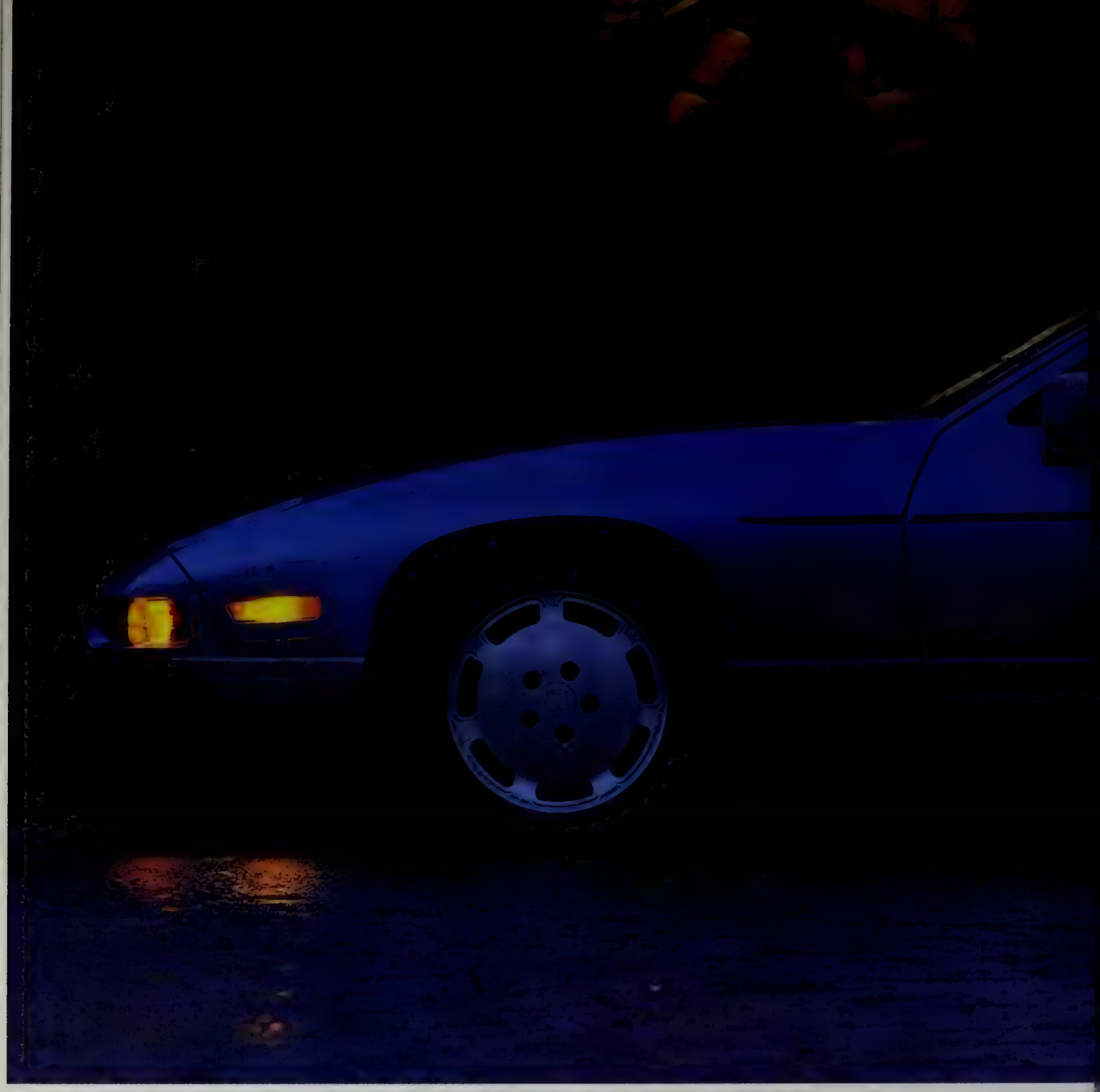


continued on page 43



CHANEL

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, CHICAGO, DALLAS,
PALM BEACH, HONOLULU, SAN FRANCISCO.



Fire t

Some people seem to wonder how a luxury car can be a luxury car and still be exciting to drive. At Porsche, we've always wondered how a luxury car can be a luxury car and *not* be exciting to drive.

After all, isn't the ability to provide exciting performance one of the greatest automotive luxuries of all?

That was what we set out to prove in 1978 with the highly acclaimed Porsche 928.

Now, eleven years later, the continually refined Porsche 928 S4 combines more rich luxury and raw ing excitement than ever before.

Inside, a library-quiet interior redolent of fine le surrounds the driver in an environment of unsurpa comfort and ergonomic efficiency.

Outside, a drag coefficient of .34 reflects the la improvements to one of this century's most stunn

© 1988 Porsche Cars North America, Inc. Performance figures are for comparison only. Porsche does not recommend exceeding any speed limits.



auffeur.

egendary automobile designs.
der the hood, a powerful 316 hp engine and drive
offer not only the stability of perfect 50-50 weight
ce, but a top speed of 165 mph—making it one
three fastest and most nimble production cars
world.
d beneath this state-of-the-art power plant, state-
-art ABS brakes are able to stop the Porsche 928 S4 from 60 mph in a remarkable 154 feet.

So before you let anyone convince you that the acquisition of luxury must mean an accompanying sacrifice of performance, visit your nearest authorized Porsche dealer and see the 928 S4.

The luxury car designed not just to be admired, but to be driven.

PORSCHE®

At Mill House of Woodbury, we can't make winter go away.



But we can help you get through it in style.

Outside you were shivering. But within the Mill House complex, your spirit will blossom in the warmth of English and French antique furniture. Explore our 17 showrooms. Admire the artistry. Caress the lustrous surfaces. Inhale the aroma of walnut, mahogany, satinwood and yew. Out there it's still winter—but who cares?

Mill House Antiques

Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446

We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

WESTGATE®



"Fabric as Feline"

EXCLUSIVE

WESTGATE® *1000 Fountain Parkway. Grand Prairie, Texas 75050. Fabrics. Furniture. Wallcoverings. Trim & Mouldings.*

Available through Architects and Interior Designers

Shown. Jungle Book. Color. Rainbow



Pacific Majesty with Noritake's Golden Tribute Full-Lead Crystal Stemware.

Pacific Majesty by *Noritake*

See all the beautiful Noritake patterns at finer stores, or send 50¢ for color brochure to: Noritake, Dept. ADF '89, 1538 Merchandise Mart, Chicago, IL 60654.
For help ordering any Noritake pattern write: Noritake Service Center, P.O. Box 3240, Chicago, IL 60654.
Or call TOLL FREE 1-800-562-1991 (in Illinois 1-312-645-0724).

The Last Images of Il Fortino
continued from page 36

Prince Henry of Hesse, now a distinguished painter and stage designer best known by the Italian version of his name, Enrico d'Assia, often went to Il Fortino as a child. "Harrison was never around," he says. "In those days Mona had magnificent white hair, and with her famous green eyes, she was unforgettably beautiful."

Enrico d'Assia still remembers the leisurely meals on the terrace outside the "Sert room," a salon featuring three huge mirrors painted by José Maria Sert. "There was a long glass table," he says. "I'd never seen a table like that before, and I thought it was strange that while we were eating we had to look at everybody's feet. But then I looked at Mona's feet and I understood. They were beautiful, with slim ankles and, of course, lovely and carefully made sandals."

Life at Il Fortino, like life on Capri generally, moved at a slow pace. After World War II Enrico d'Assia had become an established artist, and he was invited to come for a visit and to paint Mona's portrait. But there was some difficulty fixing a time for the sittings. "I sleep till noon," Mona announced, "then I go to the sea, then I have to do the flowers. Yes, we can have the sittings then, when I come in from the garden."

Until very late in her life, Mona remained an enthusiastic swimmer, climbing down—and afterward, up—the many steps from garden to beach. So lunch was always eaten late, about three o'clock. And she was as enthusiastic about her gardening as about her swimming. She even had a special room for arranging the flowers (which she did with great perception). By the time she arrived for the sitting, she was tired. "She looked awful," the painter recalls, "worn out. She sat in the chair, and a moment later she was asleep. When she awoke, she asked if we could have the sitting the next day. But then the same thing happened again. So we gave up the whole idea."

Though Mona enjoyed the descent to the beach, the less hardy Eddie wanted a pool, not so strenuously situated. After long discussions and much blasting of the solid rock that constitutes Capri, the pool was begun. But before it was finished, Eddie died, in 1971. Mona, who had always been reluctant to sacrifice any part of her garden, promptly had the excavations filled in, and the area became garden again. What was to have been a pool house was seldom used.

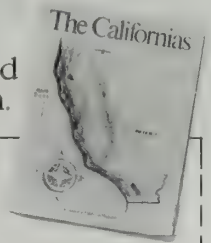
After Mona's death, an auction in 1987 dispersed the villa's contents, her carefully assembled furniture and objects; Il Fortino itself was broken up and sold in separate lots. One of the houses, the so-called Villa Mona, was bought by an Italian film actress, and the main villa of Il Fortino was acquired by a Neapolitan businessman. Last summer he rented it to a film company, and for a few weeks it played the role of Elliott Gould's house. In the film Gould is a gifted, eccentric director with a Fellini-like entourage including a Marseilles pickpocket and a transsexual actor/actress. Hardly the sort of guests Mona would have relished.

"I thought it was strange that while we were eating we had to look at everybody's feet. Then I looked at Mona's feet and I understood."

Some great houses—such as Bernard Berenson's highly individual I Tatti—can survive the creator's death and lead a successful second life; other houses die with their creator. While the walls and, for the moment, the gardens of the villa remain, Mona Bismarck's spirit is gone and Il Fortino will inevitably be something else in the future.□

Snow skis. Palm Trees. Ocean breeze. 80 degrees. Fantasy Island? Close. Very close.

Welcome to L.A. Welcome to Tomorrow. Now appearing in the 1989 Discover The Californias Travel Guide. To get your free copy, call 1-800-TO-CALIF, ext. 5664A. Or send us this coupon.



California Office of Tourism, P.O. Box 9278, Dept. T56-64A, Van Nuys, CA 91409.

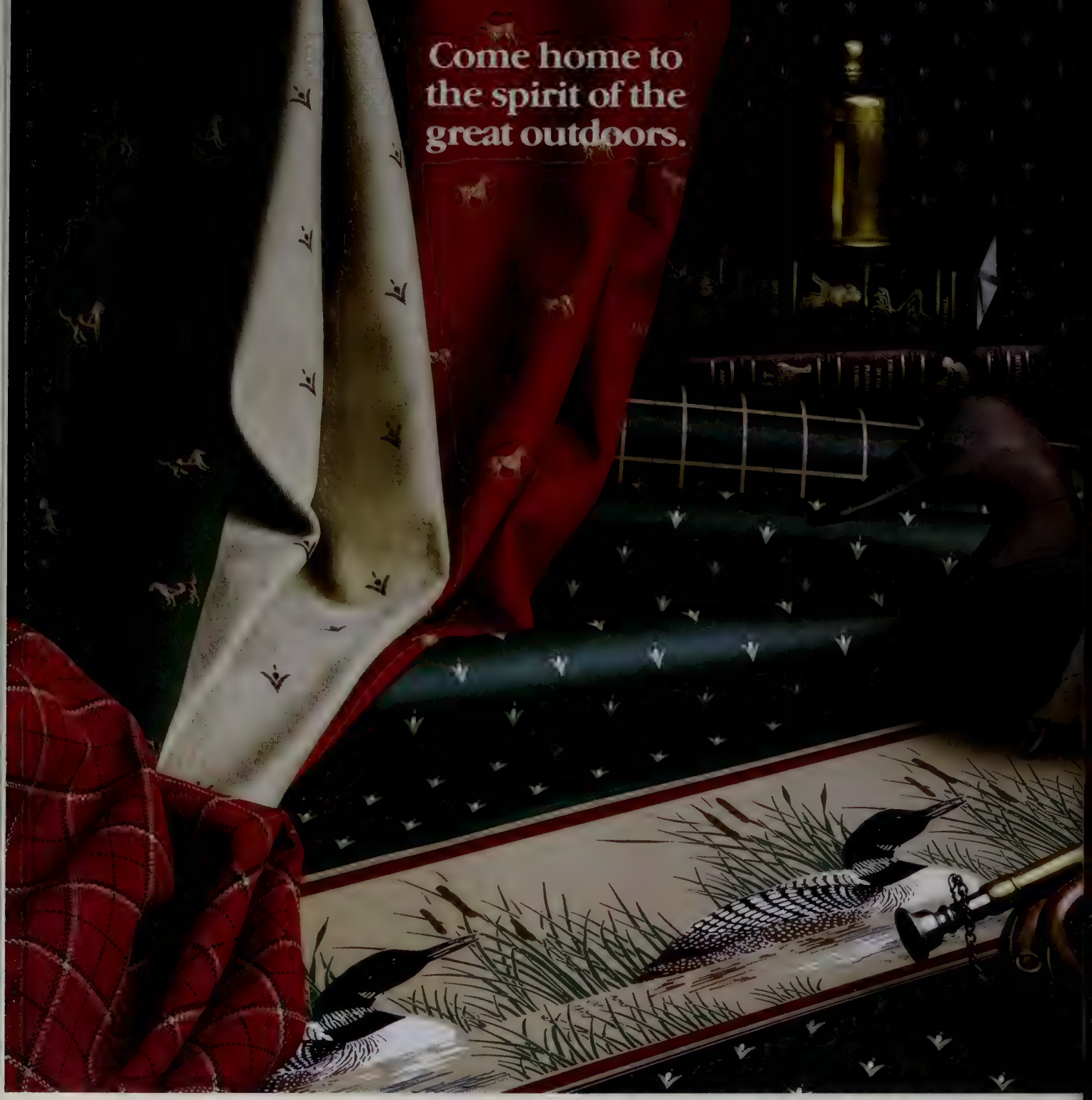
Name

Address

City *State* *Zip*

The Californias®

© 1989 Calif. Dept. of Commerce All rights reserved



Our new Sporting Collection

Stroheim & Romann offers you a new world of borders, wallpapers and upholstery fabrics with timeless sporting motifs including loons, pheasants, horses, hounds, sailing ships and complementary plaids and details.

Ask a fine interior designer about our collections. And remember: he or she offers you a world of experience for less than you may think.

STROHEIM & ROMANN

Showrooms: 155 East 56 Street NYC • Atlanta • Boston • Chicago • Dallas • Dania • Denver • Houston • Laguna Niguel • Los Angeles • Philadelphia • San Francisco • Seattle • Troy • Washington, D.C.

Too often when you're choosing a home, you find your sense of style and your sense of value pulling in opposite directions. But it is possible to accommodate both in perfect harmony. At Arvida's Mizner Village.

Because we're located on the grounds of the legendary Boca Raton Hotel and Club, homeowners are eligible to apply for Club membership. Offering access to its championship golf courses, oceanfront beach club and sumptuous Five-Star dining.

Mizner Village boasts dramatic two- and three-bedroom homes in two distinctive neighborhoods, Mizner Court and Mizner Tower, with prices from $275,000. Recreational opportunities include tennis, swimming, a health club and jogging trail. All adjoining the Intracoastal and just minutes' walk from the elegant shopping and dining of downtown Boca Raton.

So if choosing a home is tearing you apart, discover Mizner Village. And enjoy the Boca lifestyle that's as practical as it is prestigious.

200 South East Fifth Avenue, Boca Raton, FL 33432, (407) 394-3700.

MIZNER·VILLAGE

A PRIVATE ARVIDA COMMUNITY AT THE BOCA RATON HOTEL AND CLUB

THE ONLY CHOICE WHEN PRESTIGE AND YOU'RE TORN BETWEEN PRACTICALITY.



The Boca Raton Hotel and Club

Mizner Village

A Statement of Record filed with the New Jersey Real Estate Commission permits this property to be offered to New Jersey residents but does not pass upon its merits or value. Obtain the New Jersey Public Offering Statement and read it before signing anything (NJA No. K0388058FL). Mizner Court: The complete offering terms are in an Offering Plan available from sponsor (CD85-0211). Mizner Tower: The complete offering terms are in an Offering Plan available from Sponsor (CD88-0259). Void in all states where prohibited by law. An Equal Housing Opportunity

"Perfection, thy name is Pinpoint"



In all its pristine white elegance, it beckons you: The Lands' End Pinpoint Oxford Shirt.

Note the graceful curve of the collar. The neatness, the discreetness of the seams. (Single-needle stitched, every last one.) And oh, the little niceties! Indulgently long sleeve plackets. Gauntlet buttons. Split back yoke. And more.

The fabric you cannot feel. But trust us, it is perfection too. Softer, dressier than ordinary Oxford cloth. Luxurious, even.

Such perfection is not easily achieved: it requires 69 special and distinct tailoring steps. Only one oth company we know of asks for even many as 55. They charge $55 for th Pinpoint. Ours is just $33.50.

(Sleight of hand? No. Just our effic way of doing business: we buy fabric volume, work directly with manufa turers, sell directly to our customer

A white shirt. Something often taken for granted. But not by those us at Lands' End. Where Quality (ev perfection) is our magnificent obse sion. And its constant companions a Value and always, always, Service.

Call **1-800-356-4444** today for t Lands' End catalog.

© 1989, Lands' En


LANDS END
100% COTTON PINPOINT
MADE IN BRITISH HONG KONG
RN 62830
15½-33

saporiti italia

SAPORITI ITALIA
21010 BESNATE / VARESE / ITALY
TEL 0331 / 274198

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL 02 / 709109 - 783574

U.S. AGENT
CAMPANIELLO IMPORTS LTD.

NEW YORK
225, EAST 57 STREET - PHONE 212 / 371 3700
CONTRACT DIVISION
IDCNY 30-20 THOMSON AVENUE
L.I.C. PHONE 212 / 371 3705-3704
TELEX 666243 CAMIMPORT

MIAMI - FLORIDA
180 NORTH EAST, 39 STREET
PHONE 305/576 9494
TELEX 6811531
CONTRACT DIVISION
180 NORTH EAST, 39 STREET
PHONE 305/576 9494
TELEX 6811531

LOS ANGELES - CALIFORNIA
8687 MELROSE AVENUE
PHONE 213/854-0990
TELEX 6831296

DALLAS - TEXAS
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY
PHONE 214/747-8303
TELEX 6829176

WASHINGTON, D.C.
REPRESENTATIVE SHOW-ROOM
REMARK AMERICA, INC
THE DESIGN CENTER
300 D STREET S.W. SUITE 314
PHONE 202 / 488 4895

ATLANTA - GEORGIA
EDELSON ASSOCIATES
240 PEACHTREE, SUITE 5G6
PHONE 404-584-5738



MODEL AVEDON
DESIGNED BY
arch. Lipparini-Tapinassi

LIBRARIE MOD. DRY
design arch. G. Pareschi
ARMCHAIR MOD. MIAMINA
design arch. Salvati-Tresoldi

DuPont Dacron® Fiberfill Cushioning

THROUGH YOUR DECORATOR


SITE OF THE PGA TOUR
PHOENIX OPEN, HOME OF
WCT SCOTTSDALE OPEN
Princess Hotels.
Quite simply, the best places to stay
in the best places to visit.
SCOTTSDALE
PRINCESS
A Princess Hotels International Resort.™
ARIZONA
Because you prefer the best.
For reservations and information, contact your travel agent or call 800-223-1818; in Canada 416-964-6641.
Acapulco: Acapulco Princess, Pierre Marques; Arizona: Scottsdale Princess; Bahamas: Bahamas Princess Resort and
Casino; Bermuda: The Princess, Southampton Princess; California: Palm Springs Marquis Hotel and Villas.
Represented by Princess Hotels International, Inc.



THE DIFFERENCE BETWEEN FEELING LIKE A TOURIST WHO H

WINDSTAR SAIL CRUISES® WERE CREATED WITH A DRAMATICALLY DIFFER IDEA IN MIND.

AN IDEA THAT WORKS LIKE THIS: YOU WAKE UP ONE MORNING AND YOU ANCHORED IN THE LAGOON SURROUNDING BORA BORA, ON BOARD WIND SC THE MOST MODERN, STATE-OF-THE-ART SAILING SHIP EVER BUILT.

AFTER BREAKFAST, YOU WALK ALONG A SEEMINGLY ENDLESS WHITE-SA BEACH. YOU SEE THE SHIP'S CREW GRILLING LOBSTERS, FRESHLY CAUGHT TH MORNING, FOR LUNCH ON THE BEACH. YOU SIT DOWN, ENJOY A WONDERFUL ME AND REALIZE YOU ARE IN A SETTING YOU WERE CONVINCED EXISTED ONLY IN SC TRAVEL WRITER'S IMAGINATION.

IN THE VIRGIN ISLANDS, THE IDEA WORKS VIRTUALLY THE SAME. AS IT D



DED AN ISLAND AND A GUEST WHO HAS BEEN INVITED.

YWHERE WE SAIL TO: THE LEEWARD ISLANDS, THE DALMATIAN COAST, AS
. AS THE FRENCH AND ITALIAN RIVIERAS.

WHICH IS, QUITE SIMPLY, THE WHOLE IDEA BEHIND A WINDSTAR CRUISE. TO
W JUST 74 COUPLES TO EXPERIENCE SOME OF THE MOST UNUSUAL PLACES IN
WORLD ON BOARD THREE 440-FOOT SHIPS THAT OFFER THIS RARE COMBINA-
: THE TRANQUILITY AND ROMANCE OF A SAILING SHIP WITH THE FREEDOM
REFINED LUXURY OF A PRIVATE YACHT.

THE RESULT? 7-DAY CRUISES THAT AS ONE WRITER
" COME CLOSER TO FULFILLING THE FANTASY WE
OF A VACATION AT SEA THAN ANYTHING ELSE."

WINDSTAR
SAIL CRUISES®

9 rates are about $300 a person, a day, based on double occupancy. For more information, call your travel agent, or call (800) 258-SAIL.
dstar Sail Cruises® 7205 N.W. 19th Street, Suite 410, Miami, Fl., 33126. © 1989 Windstar Sail Cruises Limited. Ships' Registry: Bahamas.



Drive into the highlands almost anywhere, and you will discover a scene of beauty that defies gravity.

The Balinese have turned every available hillside into rice paddies.

During planting time, the terraces are brimming with clear water, reflecting the sky above.

And when the rice shoots, the green is intense it stuns the eyes.

Much of Indonesia has changed little in 10 years, and when you fly here with Garuda Indones

In Bali, water doesn't flow downhill.



will discover another unusual attraction.

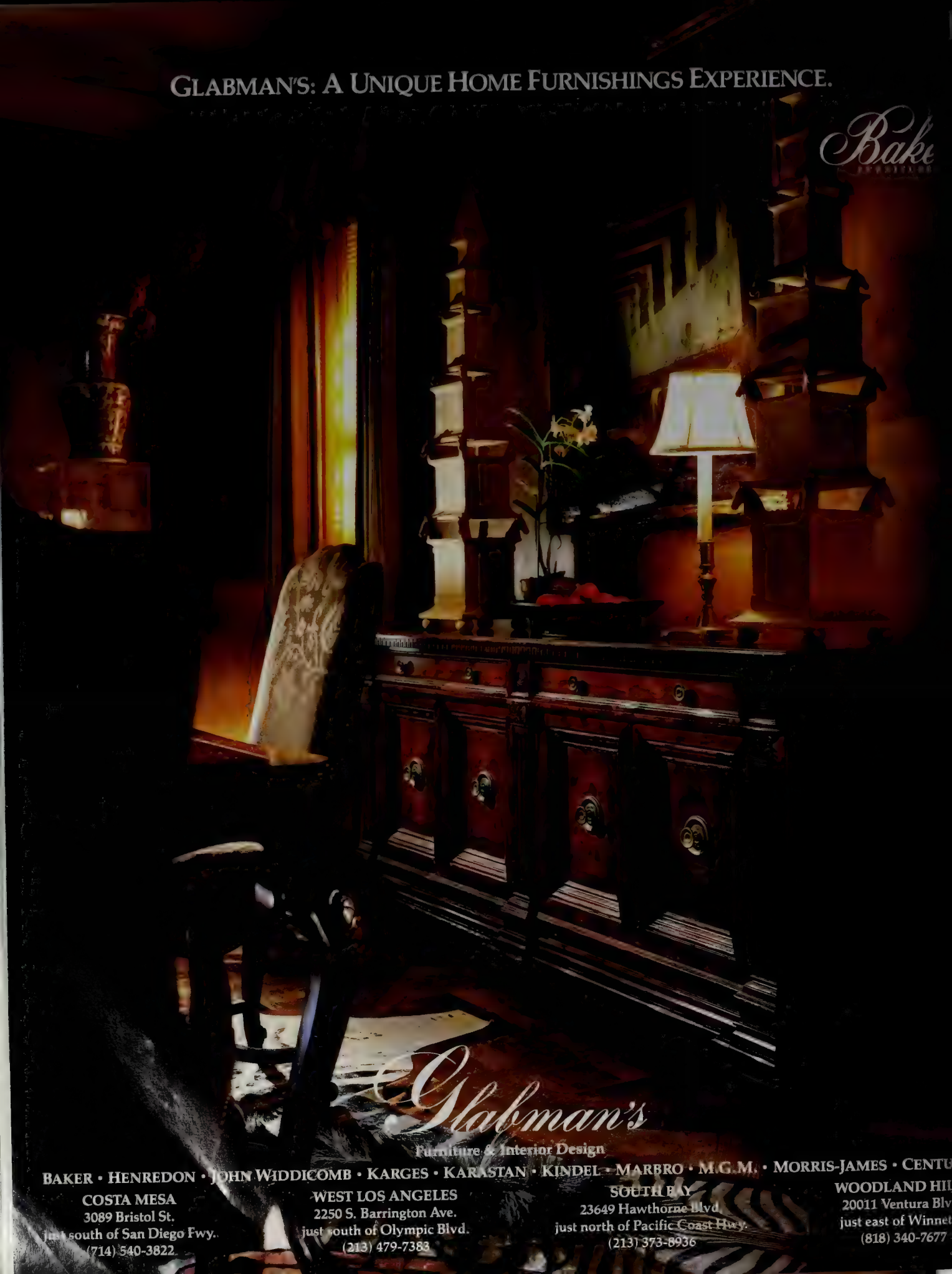
The people who look after you have a genuine, le concern for you, that belongs in another world.

For more information about our flights from Angeles, please call (800) 332 2223 in CA; (800) 826 2829 Western Region; (800) 248 2829 Eastern Region; (212) 370 0707 in NY. For tour information, please call Garuda Orient Holidays at (800) 247 8380.

Garuda Indonesia

Proud to welcome you aboard.

GLABMAN'S: A UNIQUE HOME FURNISHINGS EXPERIENCE.



Glabman's

Furniture & Interior Design

BAKER • HENREDON • JOHN WIDDICOMB • KARGES • KARASTAN • KINDEL • MARBRO • M.G.M. • MORRIS-JAMES • CENTU

COSTA MESA
3089 Bristol St.
just south of San Diego Fwy.
(714) 540-3822

WEST LOS ANGELES
2250 S. Barrington Ave.
just south of Olympic Blvd.
(213) 479-7383

SOUTH BAY
23649 Hawthorne Blvd.
just north of Pacific Coast Hwy.
(213) 373-8936

WOODLAND HI
20011 Ventura Blv
just east of Winnet
(818) 340-7677

E R T É



"Je L'Aime", the newest sculpture release from Erté's "Treasures in Bronze" Collection. Height 18¾" Exclusively at Dyansen Galleries

Erté on Permanent Exhibit at all Dyansen Galleries.

© 1989 SEVENARTS LTD. LONDON

THE LEGEND CONTINUES AT DYANSEN

Dyansen Gallery, 789 Beach Street, San Francisco, CA 94109, (415) 928-0596, (800) 232-3888, in California (800) 332-2787

BEVERLY HILLS • SAN FRANCISCO • SAN DIEGO • CARMEL • MAUI • WAIKOLOA • NEW ORLEANS • BOSTON • NEW YORK

THE NATURAL BEAUTY OF

slate



Rajah

FLOOR AND ROOF TILES.
LARGE RANGE OF NATURAL COLORS.
SHOWROOMS - INVENTORY - BROCHURES.

EUROCAL SLATE CENTERS

EUROCAL

☐
2170-D COMMERCE AVE.
CONCORD, CA 94524
(415) 676-1042
FAX: (415) 671-6879

☐
494 NORTH NEWPORT BLVD.
NEWPORT BEACH, CA 92663
(714) 650-2200
FAX: (714) 650-3729

☐
530 SIXTH AVE.
SAN DIEGO, CA 92101
(619) 231-2477
FAX: (619) 231-2519

☐
1775 ALAMEDA STREET
SAN FRANCISCO, CA 94103
(415) 864-7813
TLX: 338-628

☐
3307 McKINNEY AVE.
DALLAS, TX 75204
(214) 528-2890
FAX: (214) 720-6068

The Humane Society of the United States announces its first official sculpture.

Two prized mediums magically combined in a unique work of art. Fine full-lead crystal finished and polished by hand. Meticulously hand-painted porcelain of the most superb quality.

Snow Pup is the first sculpture ever issued by The Humane Society of the United States, America's premier organization dedicated to the protection of our animals.

It is an original creation by Roslyn S. Carren, internationally respected for her ability to portray baby animals. Here she authentically depicts the baby harp seal. The ice floe that cradles the seal glistens like the arctic ice.

By acquiring *Snow Pup*, you will be increasing the awareness of the Humane Society's worthy efforts—adding to the satisfaction of owning this official sculpture. The price is $90.



ulpture shown
proximately actual size
6" in length.

Snow Pup by Roslyn S. Carren. Bisque porcelain and full-lead crystal.

RESERVATION FORM

The Humane Society of the United States
c/o The Franklin Mint
Franklin Center, Pennsylvania 19091

I wish to reserve Snow Pup by Roslyn S. Carren, to be handcrafted in fine imported bisque porcelain and full-lead crystal and accompanied by a Certificate of Authenticity.

I need send no payment now. I will be billed in 4 monthly installments of $22.50* each, with the first payment due when my sculpture is ready to be shipped to me.

**Plus my state sales tax and a total of $3. for shipping and handling.*

THE HUMANE SOCIETY OF THE UNITED STATES

Please mail by February 28, 1989.
Limit: One sculpture per person.

SIGNATURE _____
ALL RESERVATIONS ARE SUBJECT TO ACCEPTANCE

NAME _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY _____

STATE, ZIP _____

11062- 70

Protecting the animals who share our world.

© 1989 FM

THE VISCOUNT LINLEY

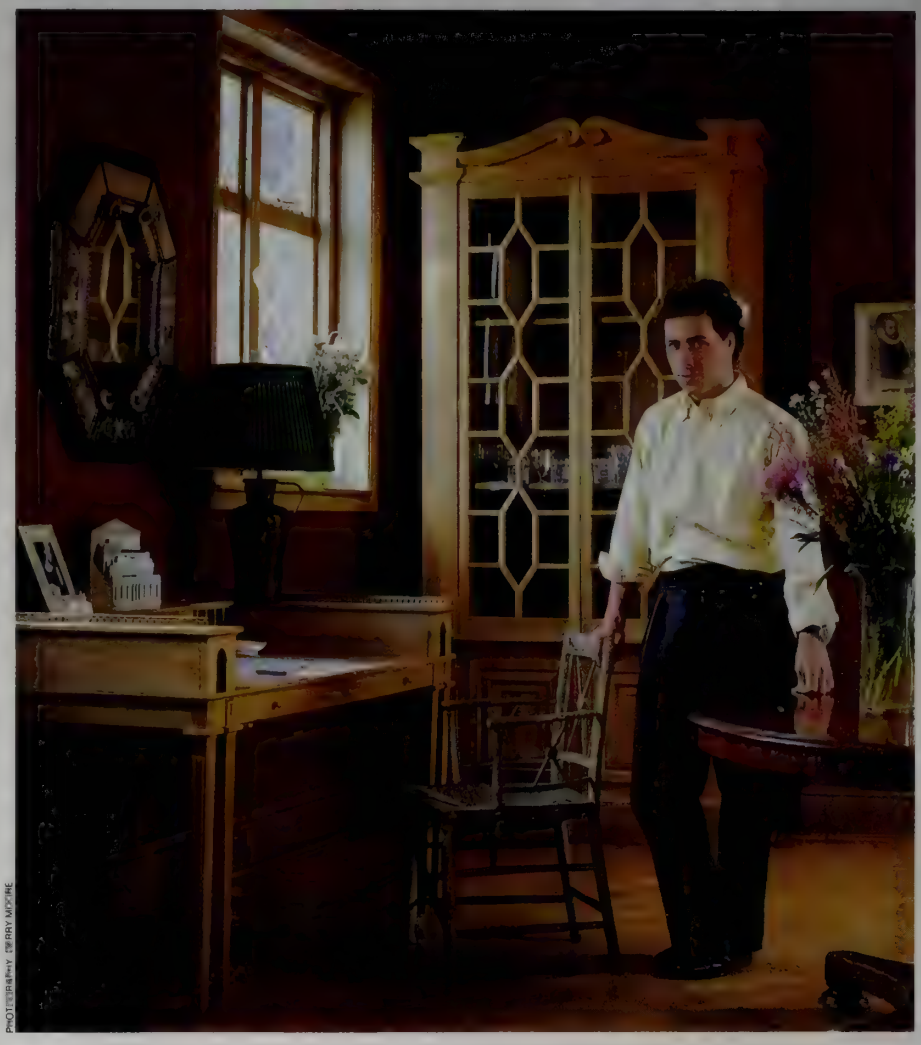
At Home with a Royal Entrepreneur

By Elizabeth Lambert

VISCOUNT LINLEY has commissioned some oak cabinets, a desk and a dining table from David Linley Furniture Ltd. That makes him his own client. It also makes him full of respect for all clients.

"It's the decisions," he says. But how does anyone know exactly what he wants? "I began by sitting in my empty rooms and looking around. I wanted cabinets that looked as though they had been designed for the room but could be taken out for exhibitions, and I wanted a table that was not too solid because the dining room is small. Anything big enough to seat a few friends would look like a big blob in a small space, so the top had to be glass. But from there . . . ?"

Over to his partner, Matthew Rice, who does the designing. He produced sketches and the two went from there, following their usual working method of talking it through, modifying, adding something, taking something away, until both know they've got it right.



PHOTOGRAPHY: PERRY MOORE

They're a good team. Matthew Rice trained in design, while David Linley honed his talents in fine cabinetmaking at John Makepeace's school at Parnham House in Dorset.

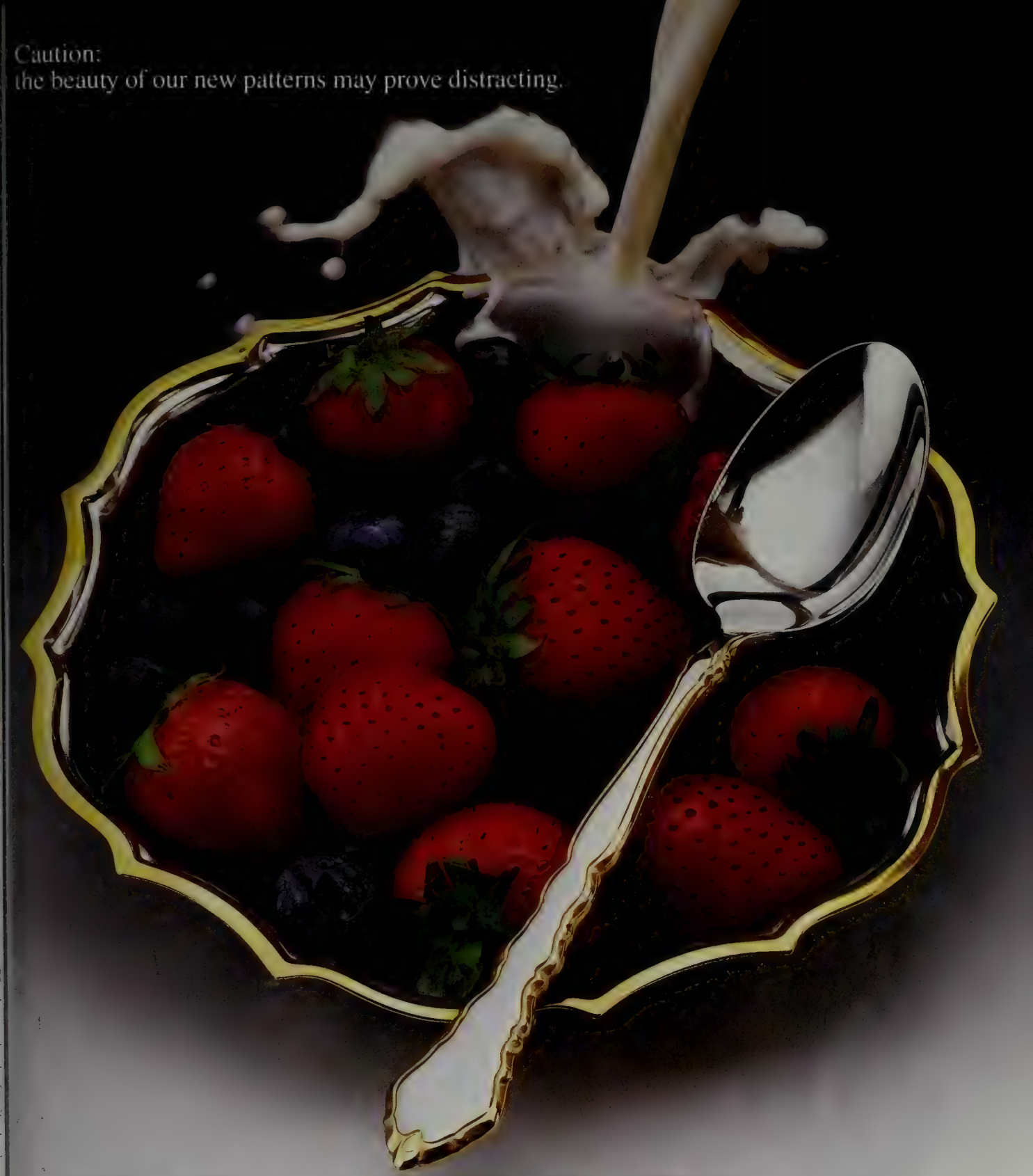
The two have been friends for years. They met at a party for new boys and their parents on their first day at Bedales School. Word had gone round that Princess Margaret was arriving with her son, so everyone stepped back to get a really good look, silence fell, and there it was—every schoolboy's nightmare. His father, Lord Snowdon, could see the problem and grabbed the nearest boy to come and share the misery. "So then," recalls Matthew Rice, "there were two of us being stared at. It was a little better for David maybe, but I don't remember being very enthusiastic about it."

Fortunately, the friendship survived, and now the two have workshops in Gloucestershire and a shop on New King's Road in London. The shop does sell accessories, but it's essentially a showcase for their furniture—all commissioned, one-off pieces in their unique style, which Matthew Rice describes as "not traditional, but part of the tradition of fine furniture in England. There's a difference.

"The great thing about commissioning furniture is that you can have exactly what you want," says Viscount Linley (above), whose firm offers clients handcrafted pieces that he and his partner, Matthew Rice, design and then oversee construction of. He stands in the sitting room of his London apartment, which displays two of their creations, an oak cabinet and desk.

continued on page 54

Caution:
the beauty of our new patterns may prove distracting.

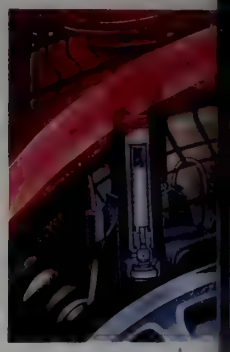


ONEIDA

Shown in carefree stainless and gold: Golden Royal Chippendale teaspoon and dish.

For a sample teaspoon send $1.00 and pattern name to: Oneida Sample Center, P.O. Box 9777, New Brighton, MN 55197.

C A D I L L A



Speed Dependent Damping automatically adjusts the firmness of suspension in relation to vehicle speed.

Allanté.

An ultra-luxury roadster from Cadillac for those with the most discriminating standards. Allanté. Designed and handcrafted by one of the world's foremost automotive designers. The most sophisticated technology in its class. Unequalled comfort and unmatched convenience. And Cadillac's protocol to make you the most cared-for owner in the world.

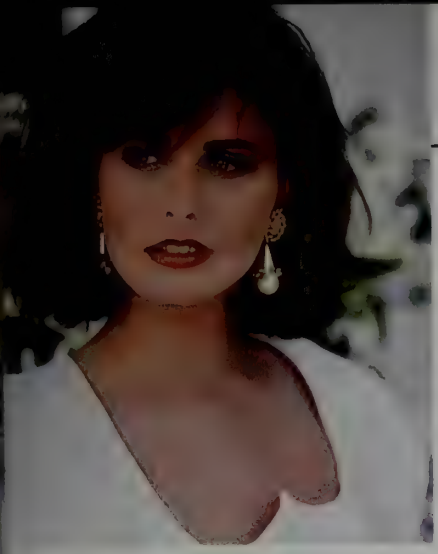
Please call 1-800-333-4CAD for product literature and the location of your nearest Cadillac dealer.

CADILLAC MOTOR CAR COMPANY



GM

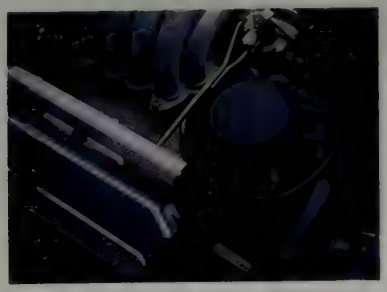
Quality Network



S T Y L E



Hand-selected custom Italian leather seating areas with French seams.



Exclusive tuned sequential-port fuel-injected 4.5-liter V8 rated at 200 horsepower.

The only way to travel is Cadillac style.™



Let's get it together...buckle up.

©1988 GM Corp. All Rights Reserved.

ALLANTÉ®

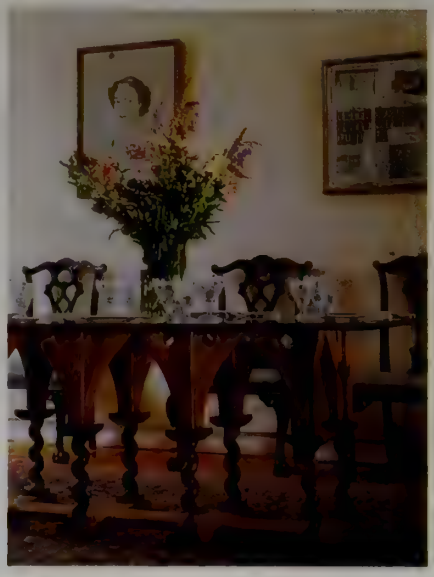
At Home with a Royal Entrepreneur
continued from page 50

"Traditional furniture is reproduction," he continues. "We don't stain things to make them look old, and we don't make other people's ideas. We see ourselves as part of a continuum of cabinetmaking in England—eighteenth and nineteenth centuries, the Arts and Crafts Movement, Gordon Russell, Heal's. The furniture of the past is an inspiration—it's not to copy, but it's part of our thinking. The inspiration could be something grand, like a Carlton House desk that



was vaguely in my mind when I designed the desk for David, but it's more likely to be something humble, like the shape of a leg on a stool. We're conservative, not looking for ways to reinvent the table or make a triangular chair but refining what has been done in the past and making it part of our era with color, new woods and new finishes. However much we are inspired by the past, our furniture must be in the present."

Their furniture is new, and they want it to look new. Color is provided by the intricate marquetry of stained veneers. Pale woods such as sycamore, oak or Swiss pear are used, and often, different woods are pieced together for the effect of light and shadow on an architectural façade, an illusion of perspective and relief created for anything from a single arch decorating David Linley's desk to a whole street scene in Baltimore.





COURTESY DAVID LINLEY FURNITURE LTD

The designs are firmly grounded within established conventions of fine furniture, using a classical vocabulary of bases and pediments and a discipline of proportions. Their furniture makes itself at home with the great pieces of the past.

And that's the point. Their clients tend to be people who already have antiques. They can't find what they want in the antiques shops, so they have it made.

Sometimes they've been looking for years, never finding a cabinet or bookcase just the right size; sometimes they know they'll never find what they want in an antiques gallery and never even begin the search. Such was the case with Tatton Sykes at Sledmere House in Yorkshire. He had discovered a mosaic of ebony and ivory, made from broken bits of an old organ keyboard, under layers of white paint on a splendid four-poster bed. He knew the chances of finding a dressing table, stool and mirror in the same materials were virtually nil, so he went straight to David Linley.

The partners are modest and insist on the importance of furniture that "looks wonderful with antiques and doesn't stick out like a sore thumb. We're not such stars that we feel our pieces should dominate every room."

Which is not to say there is not a

TOP: The glass-topped oak Gothic dining table with spiral-turned legs is set with crystal and china that is also of their design. The watercolor by Matthew Rice, right, is of a headboard for Elton John. The portrait of Princess Margaret, David Linley's mother, is by the late Princess Marina, duchess of Kent. ABOVE LEFT: A detail of the sitting room's oak desk shows the boxwood, ebony and walnut inlays. ABOVE: Before pieces are crafted, Matthew Rice does detailed watercolors to show the intended design. The furniture was commissioned by David Linley for his apartment.

continued on page 58



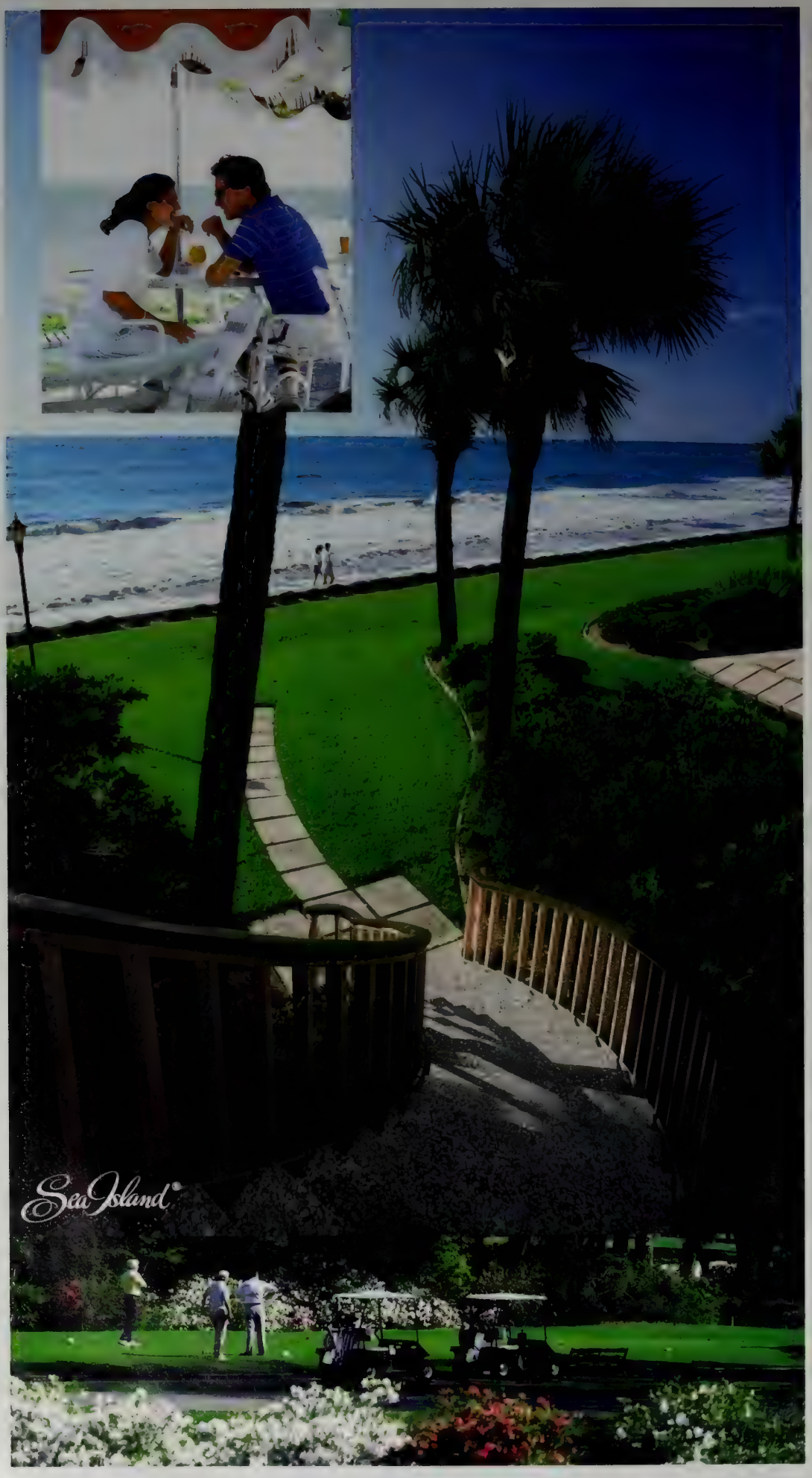
The Advantages of Investing in the Year 1790.

Mondays are seldom black when you have the reassuring, glowing patina of eighteenth-century mahogany in your everyday life. 2. The Wall reet Journal, endearing publication though it may be, begins not to loom quite so large in the Scheme of Things. 3. You have the satisfaction of knowing ur investment is not merely increasing in monetary terms, but the larger satisfaction of knowing you can (a) sit on it, (b) dine on it, or (c) engage in ny other equally salutary pursuits with it.

All of which is why a visit to Florian Papp is well repaid. There, among our three gallery floors, you can browse to your heart's content among sterworks of 18th and early 19th century English furniture. And there, for three generations, our family has quietly delighted in providing what Bulls and ars can't: investments that reward their owners every day for, quite literally, centuries.—Melinda Florian Papp, William James Papp Jr., Alice L. Papp

Florian Papp

962 Madison Avenue, New York, NY 10021 (212) 288-6770





SPARKLER

Spring nowhere's so wonderful as at The Cloister and Sea Island! Glory in the eternal freshness of the sea. Lose yourself in blooming beauty down every path, every fairway.



Our chefs too bring forth new creations for your dining pleasures!



Golf dazzling Retreat Plantation in the midst of it all. Match the mighty drives of the pro tour's Davis Love III. Get in some tennis, riding, skeet, sailing. Dance away every evening.

The 5-Star, 5-Diamond Cloister: All meals always included with your accommodations. Surprisingly affordable, offering an unusually broad choice of rates. The Cloister, Sea Island, GA 31561. Toll-free 800-SEA-ISLAND





5-Star, 5-Diamond

T·H·E
C·L·O·I·S·T·E·R

Also luxurious rental homes.
Call 912-638-5112

HAMILTON CLASSIC EDITIONS PROUDLY PRESENTS

THE WILSHIRE

City Edition

From the moment it was introduced in 1939, the Wilshire "City Edition" became an instant success. Its unique shape, intricate design and unusually careful attention to detail enchanted everyone who saw it. And while many owned it then, today the original Wilshire is highly sought after but nearly impossible to find.

It is for this reason that the Hamilton Watch Company is offering you the special opportunity to own this investment in time and beauty. The Wilshire is the fourth in a series of reproduction timepieces presented by the Hamilton Watch Company. The previous series sold out shortly after they became available.



Hinges swing freely from rounded, thin case for maximum comfort.

CERTIFIED AUTHENTIC

Shown actual size.

A PERFECT REPRODUCTION

Because of the outstanding success of the Wilshire in the 40's, the original toolings were worn away during its first issuance. In order to perfect a truly faithful reproduction, Hamilton has recast the dies from the original watch.

Each Hamilton watch is carefully handcrafted in Lancaster, Pennsylvania today, in the same way that the originals were. The Wilshire is an accurate design replica of the original 1939 Hamilton model. Each watch is individually stamped with a registration number and certified as to its authenticity.

The elegantly rounded case is fitted with curved swinging hinges to conform comfortably to your wrist. The white face and "Paris Antique" numerals are bordered by a distinctive closed minute track. The men's model includes a separate second dial at 6 o'clock.

The Wilshire ladies' model has been redesigned for the feminine wrist in the style of the original Wilshire as a companion to the men's watch.

Each timepiece is shipped in a deluxe presentation box. A very special value, this distinctive watch is offered at just $295* each, payable in convenient monthly installments.

THE HAMILTON GUARANTEE

Since its inception over 95 years ago, Hamilton has set the standard for design and technical excellence. And while foreign competition grows, styles change and traditions die—our standards for excellence have never varied. It is with great pride that we offer you the Wilshire City Edition. If for any reason you are not delighted with your acquisition, you may return it within 30 days in the condition in which it was received for a full refund. In the event that the Wilshire City Edition sells out prior to the time we receive your order, we will notify you immediately and promptly issue you a full refund. Because orders are filled on a first come first served basis, for fastest service call 1-800-367-4534 extension 8303. In CT, AK, HI call: (203) 855-8717. Call Mon-Fri 8:30 am-10 pm, Sat 9 am-5 pm eastern time. Or, return the coupon below. Phone orders shipped within 5-7 business days.

*Plus $3.50 shipping/handling.

TRADITIONAL QUALITY



Engraved with up to 3 initials plus registration number.

Just as engraving initials was the tradition in times gone by, Hamilton is pleased to continue this tradition today by engraving the initials of your choice on the case prior to its final assembly.

The case is richly finished with 5 microns of 18 karat yellow gold. The Wilshire City Edition introduces one significant improvement over the original watch—a precisely accurate Swiss Quartz movement for far greater accuracy and dependability.

®Hamilton Watch Co., Lancaster, PA. ©1988 Hamilton Classics (MBI).

Hamilton® Classics 8303
47 Richards Avenue
Norwalk, Conn. 06857

For Fastest Service Call Toll Free: 1-800-367-4534
In CT, AK, HI call: (203) 855-8717.

Please send me _____ Hamilton Wilshire City Edition watch(es).
Men's ☐ Ladies' ☐
Initials to be engraved on back: ☐☐☐

Name _____
(Please print clearly)

Address _____

City/State/Zip _____

Signature _____
(All orders subject to acceptance)

Charge each of 8 equal monthly $37.31 installments to my credit card:

☐ MasterCard ☐ VISA ☐ Diners Club ☐ American Express

Credit Card # _____ Exp. Date _____

☐ I prefer not to use a credit card and will pay by check. Enclosed is my deposit of $99.50* for each watch. I will pay the balance in four equal monthly installments of $49.75 each.

*Connecticut residents add 7½% sales tax.

At Home with a Royal Entrepreneur
continued from page 54

"house style." It is a kind of baroque classicism that Matthew Rice calls "functional furniture with a skim of wit. Although there's nothing specific to make you smile, nothing obvious, there's a general frame of mind in what we design. It is a great fault of most modern furniture that it has no wit. Postmodernism simply uses classical ornament and vocabulary to crack a joke, and jokes tend not to have a very long life. Furniture should be of the time in which it was made, not whizzing in and out of fashion. It should last."

They both give full credit to their clients, and feel that their style "gets nudged along within certain bounds depending on what each client requires." David Linley meets with them first, to talk, to think through what's needed and to photograph where the finished piece will stand. He reports back, and Matthew Rice begins to draw. If what he's drawn can't be made, David Linley tells him and the two then talk through any changes, meet the client again and make any modifications. Matthew Rice does an exact watercolor to help the client picture the end result, and the lucky client gets to keep it. It's all part of the package.

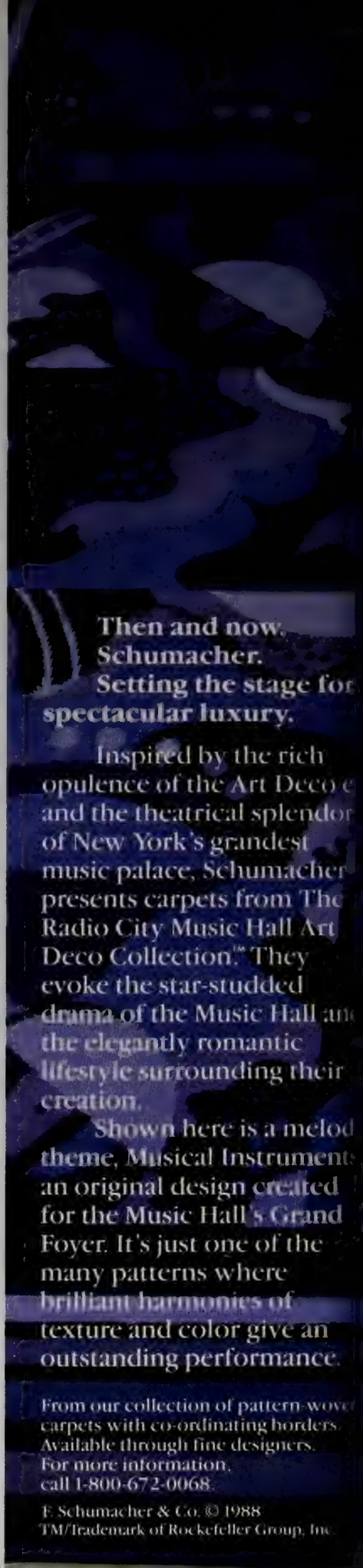
Clients include Princess Margaret, who has commissioned some bookcases but loves to complain that as part of the family she's not top priority and it's taking too long; Margaret Thatcher, who gave a marquetry mirror to the king and queen of Thailand when there on a state visit; Miriam Stoppard, television personality and wife of playwright Tom Stoppard, who began by commissioning a screen, then helped them organize the business and became a director; and Mark Hampton, who commissioned a fifty-four-foot-long boardroom table for the Metropolitan Museum of Art in New York that was made from an oak that had grown in Windsor Great Park. David Linley had to borrow a barn from his cousin, the Prince of Wales, to assemble it. They're pretty sure the table had eighty-eight legs, "but we lost count. It may have been one hundred."

Other clients have included Sean Connery, who bought a screen with scenes of Venice; Jerry Hall, who commissioned a marquetry screen with exotic tropical plants; and Elton John, who commissioned a table and a bed with a headboard so long it covers one wall and turns the corners. (Princess Margaret says it's "not a bed, but a whole room").

One of their most enthusiastic admirers is Lord Snowdon, who says he is "incredibly proud" of his son, the business that has grown so rapidly, the important commissions and the superb craftsmanship. "When I make something," he says, "it's usually badly made, a real mess, so I appreciate even more a box that he made for me. The dovetail joints are perfect. Somehow their work reminds me of those old Victorian words of wisdom, 'Never construct decoration, but only decorate construction.' "

Perhaps these two amiable young Englishmen would not care to adopt Victorian homilies for their twentieth-century furniture, but that's not a bad description of what they do. First they construct; then they decorate. Both are important. □

"We see ourselves as part of a continuum of cabinetmaking in England—eighteenth and nineteenth centuries, the Arts and Crafts Movement, Gordon Russell, Heal's."




SCHUMACHER®
We're much, much more than you think.



Few cars look th

Touring Sedan

At first glance, you might think we're simply stating the obvious.

But part of the beauty of our remarkable Touring Sedan is a good many things not so obvious. Here, luxury and technology make for a whole new generation of road car.

For starters, there's a powerful 3800 V6 engine, equipped with sequential port fuel injection and automatic overdrive. For stoppers, an anti-lock braking system.

Four-wheel independent suspension and automatic load levelers keep the ride true. Rack-and-pinion steering keeps it nimble.

Even its luxurious interior appointments work to make driving no work at all. Instrumentation is

© 1988 GM Corp. All rights reserved

Let's get it together
...buckle up.



good on paper.

ronic, and easy to read. Seating
; are leather. And the contoured
buckets adjust six ways for
mum comfort.

And remember, behind it all is
s new 3-year/50,000 mile
per-to-Bumper Plus Warranty.
See your dealer for terms of this limited warranty.

The Oldsmobile® Touring Sedan. Maybe the reason we can offer such a convincing argument is because we can offer such a convincing car.

So visit your Oldsmobile dealer for a test drive. Or for more information, call toll-free 1-800-242-OLDS, Mon.-Fri., 9 a.m. to 7 p.m., EST.

The New Generation of OLDSMOBILE™

PORTRAIT OF PICASSO'S TAILOR

Michel Sapone Among the Moderns

By Daniel H. Minassian



ANDRE VILLERS/COURTESY MICHEL SAPONE

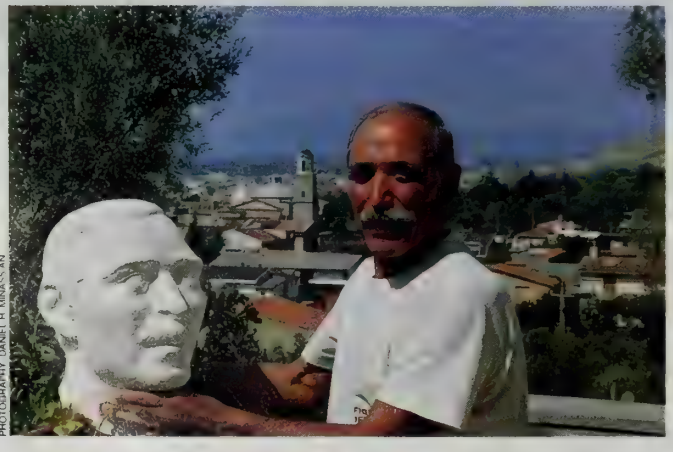
IF SOMEONE WERE CALLED upon to sketch a portrait of tailor Michel Sapone in just a few strokes, the way his friend and client Picasso might have done, or the way Sapone himself produced a suit (with a few deft flourishes of chalk, shears and needle instead of a brush), it might consist less of tangible contours than of intangibles like friendship.

Michel Sapone is a very proud man, but his pride is of the attractive sort that raises the head high and imparts a spring to the step. It is as solid and true as the people and landscape of Bellona, near Naples, where Sapone was born in 1912. Chance led him to become the tailor to some of the greatest artists of our time, but it was his capacity for friendship that led him to become the intimate of such clients as Picasso, Miró, Giacometti, Chagall, Magnelli, Hartung, Arp, Borsi, Manessier, Atlan, Campigli, Music, Pignon, Severini, Goerg and Clavé. Some two hundred artists in all—as well as writers such as Cocteau, Prévert, Verdet and Duhamel—famous or not, squared their accounts with Sapone with drawings, sculptures, paintings or verses. The result is a collection of over five hundred works that constitutes a survey of the art of our time.

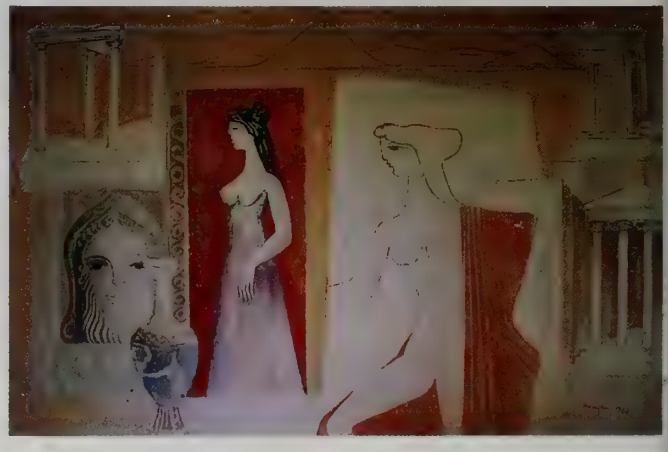
But "squared their accounts" is a confining description, a little like a jacket that's too tight. It doesn't really explain Sapone's relationships with his customers. He didn't just swap suits for paintings. An exchange was effected between artist and artist, creator and creator, each working in

Tailor and friend to many modern masters such as Giacometti and Miró, Michel Sapone (left, with Picasso at the artist's Cannes villa, La Californie) first met Picasso in 1956 and forged a lasting friendship with him.

BELOW LEFT: With his native Bellona in the background, Sapone stands on the terrace of his Italian villa, where he resides each year from April to October; beside him is a bust by his friend Robert Fachard. BELOW RIGHT: Inspired by the frescoes of Pompeii, Raymond Dauphin executed a vast wall painting in the dining room of Sapone's Bellona residence during a visit in 1980.



PHOTOGRAPHY DANIEL H. MINASSIAN



continued on page 68

INCOMPARABLE PARIS AFFORDABLY PRICED.



Spend a week living nobly in Paris. With the Air France Aristocrat, you'll enjoy a week's stay at the four-star deluxe Hotel Crillon—one of the world's greatest—and three gourmet meals in world-class restaurants, discounts on shopping, and much more. Of course, the renowned service of Air France is yours roundtrip. For details and free video preview,† call your travel specialist or 1-800-AF-PARIS. In NYC, 212-247-0100. Air France is a partner in Mileage Plus and OnePass.

*The Air France Aristocrat, from $1369**



THE FINE ART OF FLYING

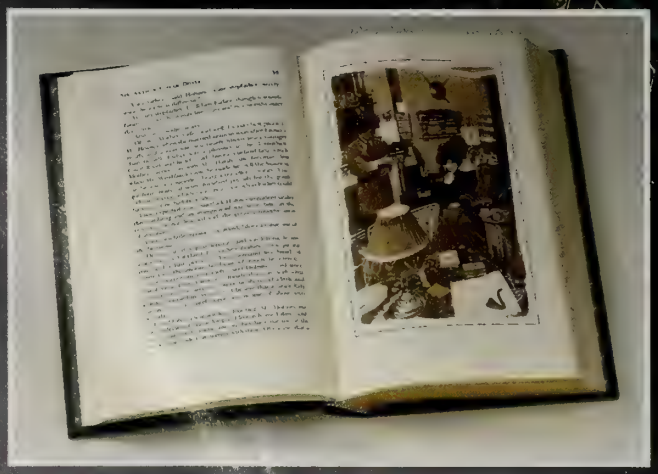
AIR FRANCE

*Based on lowest applicable airfare. Subject to availability. Departures available from Boston, New York, Philadelphia, Washington, Miami, Chicago, Houston, Los Angeles and San Francisco, from 11/4/88 to 3/26/89. Add $3 U.S. Departure Tax and $10 Federal Inspection Fee. $70 surcharge for departures from 12/9 to 12/24/88 and 3/17 to 3/26/89. Prices per person based on double occupancy. Hotel taxes and service charges included. Advance purchase required. Cancellation penalties may apply. †Video previews yours to keep free for 10 days.

Features nineteen thrilling cases filled with the ingenious plots and unforgettable characters of Arthur Conan Doyle, including

A Scandal in Bohemia
The Red-Headed League
A Case of Identity
The Boscombe Valley Mystery
The Man with the Twisted Lip
Silver Blaze
The Musgrave Ritual
The Adventure of the Empty House
The Naval Treaty
The Final Problem

Plus 9 more! And now, in this magnificent 483-page volume, they're yours to read, re-read and keep in the family for generations... an introductory gift from us to you. No strings. No commitments. No obligations to buy anything now or ever!



Many illustrations specially commissioned for this collection.

Take this beautiful collector's edition of *Great Cases of Sherlock Holmes* FREE

Please note: We didn't say free *trial.* This offer is made with the clear understanding that once you send for it, *Great Cases of Sherlock Holmes* is yours for good. And yours without any strings whatsoever.

So come...travel back to the fog-filled gaslit nights of torian England. Enter the sitting room at 221B Baker Street. ravel complex clues with the world's foremost detective. tch wits with Holmes' archenemy, Professor Moriarty.

You'll enjoy 19 of Sherlock's most celebrated cases in this raordinary volume. And it's yours for the asking. Just mail accompanying coupon. It costs nothing. You owe nothing. 're under no obligation. Keep it and treasure it with our com- ments. *Great Cases of Sherlock Holmes* is our way of intro- ing you to...

THE FRANKLIN LIBRARY
OF MYSTERY MASTERPIECES

e most thrilling fiction ever created—by the all-time sters of murder, mayhem and the macabre

Terror...suspense...crime...intrigue and espionage... ckmail...double-dealing and double-crosses...killers... ue cops...henchmen...spies...mad professors and sinister sterminds...eccentric private eyes...tough guys, fall guys, pects and assassins...victims and vamps...twists and turns l surprise endings.

That's the stuff great mysteries are made of!

And now, out of the thousands of detective, spy, crime and pense stories written during the past two centuries, we have cted the very *best.* And we are publishing them in fine ary volumes you'll be proud to collect and own.

There will be wonderful editions of Edgar Allan Poe's *es of Mystery and Imagination*...Daphne du Maurier's *ecca*...Raymond Chandler's *Farewell, My Lovely*...John han's *The Thirty-Nine Steps*...Robert Traver's *Anatomy of urder*...Ellery Queen's *The Roman Hat Mystery*...Charles kens' *The Mystery of Edwin Drood*...and other all-time rites.

Handsome, Quality Editions

These are timeless works. And beautiful books. Every me is custom-designed; each cover a work of art, each bind- distinctive. Note the hubbed spines—in the fine tradition of dcrafted books. Inside, the quality is carried through. Acid-free paper is used to ensure the pages will not yellow or dry with age. The page edges are gilded for added beauty and protection. Each volume features decorative endpapers.

And the illustrations are splendid: some of them original art commissioned exclusively for the Library as well as classic art by famous book illustrators of the past. In short, these books will bring you immeasurable pride and satisfaction—prized additions to your home now, and for a lifetime to come.

See for yourself as our guest...take
***Great Cases of Sherlock Holmes* FREE**

To show you just how fascinating and worthwhile THE FRANKLIN LIBRARY OF MYSTERY MASTERPIECES really is, we'll gladly send you the Holmes volume as a gift. So take advantage of this special no-risk offer and claim it now. Remember it's on us. You are not obligated to buy anything—ever! Please mail the coupon below by February 28, 1989 to take advantage of this offer.

©1989 FL

PLEASE MAIL BY FEBRUARY 28, 1989.

Yes, send my FREE *Sherlock Holmes* volume and reserve my subscription to Mystery Masterpieces without obligation.

I'll decide whether I want to continue as a subscriber after I've had a chance to examine my free book. If I decide not to continue, I'll notify you within 14 days after receiving it. *Sherlock Holmes* is mine to keep in any case, without any further obligation.

If you do not hear from me, I'll receive another Mystery Masterpiece volume in about a month and will continue to receive one a month–on approval–for as long as I wish.

For each volume I keep, I pay only $17.95, plus my state sales tax and $1.95 for postage and handling. There is no minimum number of books for me to buy. And of course, I am free to cancel this arrangement any time I wish.

Signature _____
All orders are subject to acceptance

Name _____
Please print clearly

Address _____

City _____ State _____ Zip _____

12036-944

The Franklin Library, Mystery Masterpieces
P.O. Box 10250
Des Moines, IA 50336-0250



Scalamandré

Presents ***BIBLIOTHEQUE FORNEY.***

A collection of wallcoverings and fine fabrics

• Atlanta • Auckland • Boston • Brisbane • Chicago • Dallas • Denver • Honolulu • Houston • Laguna Niguel • London • Los Angeles • • Kansas • Melbourne • Miami • Minneapolis • New York • New Zealand • Perth • Philadelphia • San Francisco • Seattle • Singapore • Sydney • Toronto • Washington, D.C.

Chloé Wallcovering #81402-1 Chloé Fabric #11008-1 Chloé Border #81403-1 Chloé Tassel #T2828

Through Your Interior Designer or Architect

Now you can stay at one of the most exclusive clubs on Park Lane. The Crown Club at Grosvenor House has been specially created for the discerning business traveller. Just announce yourself at the reception desk and you'll be shown straight to the club where you'll receive an individual service no other five star hotel

Does this remind you of a Gentleman's Club *of yesteryear?*

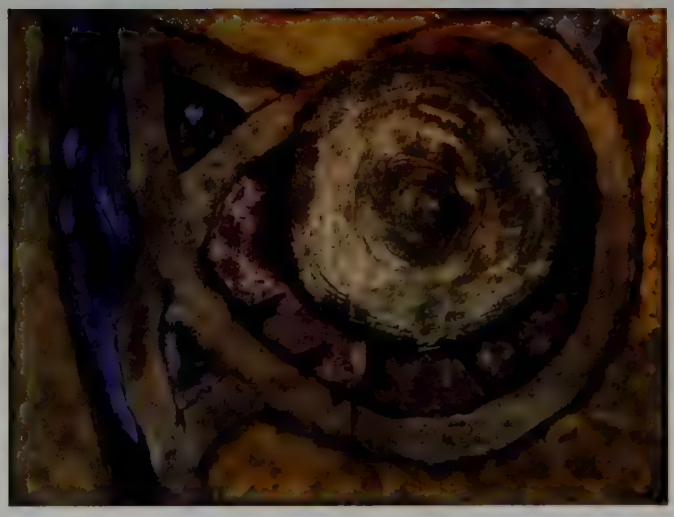


can match. Crown Club has its own Butlers, boardroom and lounge. It also has its own special atmosphere. Calm, unhurried and extremely civilised. And if that sounds decidedly old-fashioned, it's meant to. Grosvenor House. For reservations: Please telephone us Toll Free on 1-800 233 5672. A Trusthouse Forte Exclusive Hotel.

It was taken at the Crown Club *yesterday.*

GROSVENOR HOUSE
PARK LANE LONDON

Michel Sapone Among the Moderns
continued from page 62



While working in Nice as a tailor's cutter, Sapone met Manfredo Borsi—the first of many artists he would come to know. Initially impressed by the man rather than his art, Sapone recalls that Borsi was "the most elegant of them all." ABOVE: Borsi's *Soleils de Sable*, 1963.

his own medium. As Sapone puts it, "They worked with paint and brushes to turn out pictures; I worked with fabric and shears to turn out suits, jackets and overcoats."

Sapone was neither an enlightened collector nor a visionary madman. He knew nothing about painting, in fact, and had no fund of specialized art-historical knowledge. It was the painters themselves, in the intimacy of visits to their studios for fittings, of days spent in their company, who led him to develop a sense of the artist behind the work. "I don't need to see the person; if I see a picture, I see the character of the man who painted it."

As a youth in Bellona, Michel Sapone attended school in the mornings and in the afternoons learned the tailor's demanding trade. Later he worked in Turin. After World War II he spent two years in Geneva and then went to Paris. Life there was hard, so he returned to Turin, where life wasn't easy either. But he had a friend in Turin, a driver on the bus route to Nice. "Listen, Sapone," he said. "Why don't you come to the Riviera with me? It's very pretty there, and life is easier."

In Nice he got a job as a cutter in a tailor shop. One day he accompanied a friend to the village of Saint-Paul-de-Vence, where he met the painter Borsi. "Borsi," Sapone recalls, "was the most elegant of them all, the most imposing. He was tall and good-looking. At the beginning what impressed me most was the man, not the painting; I didn't know a thing." Borsi introduced him to André Verdet, for whom he made a jacket. Then Verdet told Picasso about Sapone. A solid friendship blossomed between Picasso and Sapone and endured for almost twenty years.

"The first time I went to see Picasso was in 1956. He impressed me enormously. He was short, but he had so much presence, such a way of carrying himself, that he looked six and a half feet tall. Picasso was a devil, a man apart, a giant. My contacts with him were more human than artistic. Until he died, we would talk about everything but painting: about his youth, about day-to-day matters great and small. He gave me over a hundred and fifty drawings and watercolors—some of events like the launching of *Sputnik*, things like that. I remember I got to his place one morning and he said, 'Listen, Michel, did you see what they did?' He was very impressed. So he drew me a *Sputnik*.

"He never ordered this or that kind of a suit. I was the one who looked around for the most extravagant styles and fabrics wherever I went. I made him some extraordinary things, because he wanted to wear everything. If he didn't like something once I finished it, he wouldn't say so. He just wouldn't wear it, and that was that.

"Once I brought him an old folk jacket from Yugoslavia,





ABOVE RIGHT: A 1959 photograph embellished by the artist portrays Picasso and Sapone's daughter Aïka, who often accompanied her father to the studio for fittings. RIGHT: *Natura Morta*, 1912, by Alberto Magnelli.

continued on page 74

McGUIRE



arge 68 page book with
olor pictures send $5.00
McGuire, AD2-89, 151
mont Street at 15th,
Francisco, California
3. Ask your interior designer or architect about the seven unique McGuire Collections. See them in the nearest McGuire showroom. Atlanta, Boston, Chicago, Dallas, Denver, High Point, Houston, Laguna Niguel, Los Angeles, Miami, New York, Portland, San Francisco, Seattle, Troy, Washington, D.C., Toronto, Vancouver, B.C., London, Milan, Paris, Tokyo, West Germany.

Charles Russell

(1864–1926)



Drifting, ca. 1890
Oil on canvas, 20 × 30 inches
Monogrammed lower left: *CMR*

Foremost in the Purchase of Important American Paintings and Drawings

Spanierman Gallery

50 East 78th Street New York, NY 10021 Telephone (212) 879-7085 Fax (212) 249-5227

clarence house

211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



BOTANICA



It doesn't drive like other wagons, either.

A mere passing glance tells you that the Taurus Wagon doesn't look like any other wagon on the road. Its sculpted, aerodynamic shape beautifully separates it from its competition.

But looks only begin to tell the story. Because Taurus Wagon's handling is as impressive as its appearance. Ford engineers gave this wagon a specially designed suspension that allows it to perform remarkably, loaded or unloaded. Add power rack-and-pinion steering, front-wheel drive, and standard V-6 power and you have agile, responsive performance. All of which gives Taurus the distinct advantage of being a wagon that's as much a pleasure to drive as it is to behold.

Transferable 6-Year/60,000-Mile Powertrain Warranty.

Covers you and future owners, with no

Buckle up–together we can save lives.



sfer cost, on major powertrain components years/60,000 miles. Restrictions and ctible apply. Also, participating dealers their customer-paid work with the Life- Service Guarantee. If a covered repair be fixed again, the repairing dealer will free for as long as you own your vehicle. to see these limited warranties at your Dealer.

Ford. Best-built American cars...eight years running.

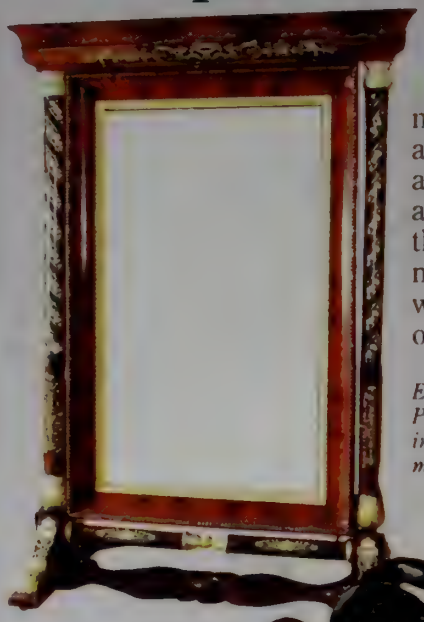
Based on an average of owner-reported problems in a series of surveys of '81-'88 models designed and built in North America. At Ford "Quality is Job 1."

Ford Taurus Wagon

Have you driven a Ford...lately?

Ford

THE WORLD'S MOST EXCITING
ANTIQUE AUCTION
April 1 & 2



A unique no minimum auction of fine and unusual antiques for those who are not satisfied with the ordinary.

Extraordinary Louis Philippe Cheval mirror inlaid with bronze marquetry.

19th Century life-sized bronze Greek wrestlers on marble base.



Magnificent pair of iron and doré bronze torcheres. (10' high).

1,500 lots of exciting and unusual architectural antiques and collectibles from all over the world. Gold and bronze chandeliers of extraordinary quality, stained glass ceiling domes, exquisite beveled glass doors, fine bronze and marble sculptures, unique collectibles, and fine furniture.

For color brochure call or write:

Red Baron's

Dept. A, 6320 Roswell Rd., Atlanta, GA 30328
404-252-3770, Fax 404-254-0268

continued from page 68

with the pockets set very high," Sapone continues. "He said: 'Why don't tailors set pockets that high? Look, with low pockets when you put your hands in you always look like you're down-and-out, while with the pockets set higher, a man is always obliged to stand straighter and prouder.' It's true. From then on I would make his pockets a little higher than usual.

"It was a lot of fun working for Picasso—you always had to invent. One time I made him a coat out of all the colored samples in a book of swatches. He was delighted. I also made him a pair of velvet trousers that he loved and wore endlessly. When I took him the trousers, he'd made me a drawing in a book, *War and Peace*—not to pay me, he just did it. Later, when there was a show of Picasso's books, mine was in it too. Picasso came to the show, with Cocteau, wearing that very pair of velvet trousers, and when he saw my book and the drawing he said, 'These trousers cost me a million!' He was joking, of course."

Thus, from one encounter to the next, Sapone began to learn about painting. Other painters became his clients, such as Hartung and Magnelli—"who," he says, "are a bit like my brothers." But there were also the lesser lights, the good and the bad. It wasn't easy, especially in the beginning. Sapone worked overtime and evenings. Life had its ups and downs, and there was the heartbreak of having to sell a painting to support his family or buy fabric. Yet Sapone never made a business of buying and selling art, and it's doubtful whether he would have been able to conclude art-world deals, particularly with Picasso and his entourage. But buyers from the four corners of the globe came to see him in his workshop, and the newspapers were full of stories about "Picasso's tailor." When Sapone's daughter Aïka was married, a reporter came from the United States to cover the story. He rented a soundstage at the Victorine studios in Nice to photograph a "rehearsal" of the wedding—it included all the paintings Sapone's friends had sent as wedding presents. The gallery that eventually opened at 254 boulevard Victor Hugo in Nice was born of Aïka's marriage and is run by her and her husband, Antonio.

All shadow and silence, and the opposite of Picasso, Alberto Giacometti (who did three portraits of Aïka) may have left an even deeper mark on Sapone. "I was often struck by the way Giacometti lived," Sapone says. "His Paris workshop was tiny. He worked the way a craftsman works. He was abreast of everything that was going on in life and the world, not just the world of painting. He was a man of the mountains who didn't say much but had a heart. I made many coats for him, most of them gray. He'd always give me something. Then he'd write to say, 'At least let me pay for the fabric, all that costs you so much.'

"But the man I was especially drawn to, whom I particularly cherished, was Hartung. I made him jackets without collars that suited his style very well. He never gave me

continued on page 78

EARSON FINESSE. IT SHOWS.

TOM MADE, HAND-TAILORED ORIGINALS IN A SELECTION OF OVER 800 FABRICS AND FINE LEATHERS.



Finesse in design and craftsmanship is what sets us apart. It comes from over four decades of uncompromising dedication to quality. Skilled Pearson craftsmen carefully shape rich fabrics to fit every contour. Making sure in the process to match patterns for a flow of design that makes upholstery by Pearson unquestionably unique. Treasured classics in the homes of fine furniture connoisseurs. For a free color brochure and your dealer names, write to Pearson, Dept. P-242, Box 2838, High Point, NC 27261.

Pearson
DIVISION OF
Lane®

hgard®

OM LOCATIONS: Atlanta • Pearson Company; Chicago • Graham & Burnham Antiques; Cincinnati • Manor House; Dallas • Pearson Company; Denver • Chuck Wells & Associates; Dania-Ft. Lauderdale • guna Niguel, CA • Haptor-Barrett; Los Angeles • Decorator's Walk; Minneapolis • Gabbert/Sorenson; Philadelphia • Fox & Frances; Phoenix • Pearsons Galleries, Inc.; San Francisco • Smith's of San Francisco; acier Showroom

COUNTRY FLOORS®

CERAMIC TILES & TERRA COTTAS from Portugal, France, Spain, Italy, Holland, Finland, England, Mexico, Peru, & the U.S.



WT COLORATURA CUSTOM COLOUR SERIES • Handmade to order in the USA

For a 96 page colour catalog send $10.00 (U.S.) to your nearest representative.

ALABAMA
Webber Tile Company Ltd.
1067 Woodley Rd.
Montgomery, AL 36194

Ceramic Harmony Int'l. Inc.
1015 Airport Rd., S.E., #204
Huntsville, AL 35802

ARIZONA
Colonial Tile & Design
7106 East 1st Street
Scottsdale, AZ 85251

CALIFORNIA
Materials Marketing
8110 La Jolla Shores Drive
La Jolla, CA 92037

The Studio
1925 State Street
Santa Barbara, CA 93101

CALIFORNIA
Tilecraft, Ltd.
The Galleria, Space 226
101 Henry Adams (Kansas) St.
San Francisco, CA 94103
Also in San Rafael,
San Jose & Walnut Creek

COLORADO
Materials Marketing
852 S. Jason St., Unit 1
Denver, CO 80223

CONNECTICUT
Westport Tile
175 Post Road West
Westport, CT 06880

DISTRICT OF COLUMBIA
Ademas
721 8th Street S.E.
Washington, D.C. 20003

FLORIDA
Classic Tile & Bath
3620 Silver Star Road
Orlando, FL 32804

Country Floors, Inc.
94 N.E. 40th Street
Miami, FL 33137

GEORGIA
Sandsy Tile Corp.
351 Peachtree Hills Ave., N.E.
Suite 227
Atlanta, GA 30305

ILLINOIS
Hispanic Designe
6125 N. Cicero Avenue
Chicago, IL 60646

Hispanic Designe
1309 Merchandise Mart
Chicago, IL 60654

INDIANA
Hispanic Designe
Fortune Park Business Center
8770 Guion Road, Suite J
Indianapolis, IN 46268

KANSAS
International Materials
4585 Indian Creek Parkway
Overland Park, KS 66207

KENTUCKY
Studio One
508 Washington Street
Shelbyville, KY 40065

MAINE
Keniston's
269 Commerical Street
Portland, ME 04101

MASSACHUSSETTS
Tile Showcase
One Design Center Place
Suite 639
Boston, MA 02110

Tile Showcase
291 Arsenal Street
Watertown, MA 02172

MICHIGAN
Virginia Tile
22201 Telegraph Road
Southfield, MI 48075

Virginia Tile
1700 Stutz St., Suite 22
Troy, MI 48084

MINNESOTA
Hispanic Designe
International Market Square
275 Market St., Suite 111
Minneapolis, MN 55405

MISSOURI
Ceramic Tile Services
1610 Hampton
St. Louis, MO 63139

NORTH CAROLINA
Tile Source
809 Post Street
Greensboro, NC 27415
Also in Winston-Salem

OHIO
Studio One
Pendleton Square
1118 Pendleton Street
Cincinnati, OH 45210

The Thomas Brick Co.
27750 Chagrin Boulevard
Cleveland, OH 44122

Tiles of Columbus
1217 Goodale Boulevard
Columbus, OH 43212

OKLAHOMA
Country Tile Design
2309 East 69th Street
Tulsa, OK 74136

OREGON
Tileworks, Inc.
500 N.W. 23rd Avenue
Portland, OR 97210

PENNSYLVANIA
Country Floors Inc.
1706 Locust Street
Philadelphia, PA 19103

Tile & Designs, Inc.
229 Spahr Street
Pittsburgh, PA 15232

TEXAS
Materials Marketing
4109 Todd Lane
Austin, TX 78744

French-Brown Floors
7007 Greenville Avenue
Dallas, TX 75231

Materials Marketing
1909-F Hi-Line Drive
Dallas, TX 75207

Materials Marketing
3433 W. Alabama
Houston, TX 77027

Materials Marketing
123 W. Rhapsody
San Antonio, TX 78216

VIRGINIA
La Galleria
4752 Euclid Road
Virginia Beach, VA 23462

WASHINGTON
Ann Sacks Tile, Inc.
115 Stewart Street
Seattle, WA 98101

CANADA
Country Tiles
321 Davenport Road
Toronto, Ontario M5R 1K5

Country Tiles
5337 Ferrier,
Montreal, Quebec H4P 1L9

Tileworks
2349 Grandville St.
Vancouver, B.C. V6H 3G4

Also in Sydney, Melbourne, Perth & Adelaide, Australia.

15 East 16th St., NY, NY 10003 (212) 627-8300 • Country Floors • 8735 Melrose Ave., LA, CA 90069 (213) 657-0510



We make time an art in the Caribbean.

No one offers better duty- free prices on a wide range of famous name watches. You'll also find incredible savings on china, crystal, exquisite jewelry, and perfume. Call toll free 1-800-524-2010.

Little Switzerland

St. Thomas • St. Croix • St. Martin • St. Barth
Antigua • Aruba • Curaçao • Bahamas

Michel Sapone Among the Moderns
continued from page 74

anything, he always had me choose what I wanted. No other painter ever did that! He'd also say, 'Look, if you're going to sell it someday, you'd better take this one instead.' "

Sapone was attached above all else to the little town of Bellona. There, despite the wayside shrines at every crossroad, Sapone noticed that people were spending money on parties and dances and giving nothing to the church, which needed restoration. So in 1966 he organized a benefit sale of artwork for which his artist friends donated a hundred and fifty drawings, lithographs and paintings. Almost everybody gave something: Picasso and Giacometti, Hartung and Severini, Magnelli and Kijno—even the Communist painters. They gave not so much for God and church, perhaps, as for Sapone. Today Sapone remarks that there's less solidarity among painters. "Everybody wants to be at the head of the class; everybody grabs the blanket for himself!"

The artists also gave because many had visited, at one time or another, Michel's Bellona, with its "castle," the hill that overlooks the town, the countryside and its prickly pears. Or they'd visited the Bellona of Antonio and Aïka, the Bellona nearer the plains verdant with grapes, fruit and tobacco. Then one day many of them came to Bellona to sit outdoors at twilight around Michel Sapone's big wooden table. They drank the local wine and spoke of the painters, living and dead, who'd gone there to talk about painting with many of the townspeople.

In Bellona people pride themselves on having extended a friendly welcome to a multitude of painters. Virtually all the residents have had an artist to dine; everyone, often naively, is interested in art. Hanging in the kitchens and dining rooms of this little Italian town are more lithographs—Picassos and Mirós—than there are Madonnas. It's all the "fault" of Michel Sapone. Bellona's church may not always approve, but it extends its pardon.□



Music made Beautiful



Sonance makes music more beautiful with "Architectural Audio." Custom in-wall stereo speakers and controls that blend unobtrusively into your home's most discriminating decor.

All Sonance speakers and controls can be painted or cloth covered to aesthetically match any room's delicate design. Precision flush mounting insures excellent high fidelity response and consistent decorative perfection.

To experience "Architectural Audio" we invite you to call your local Custom Audio/Video Specialist.

SONANCE®

A DIVISION OF DANA INNOVATIONS

[illegible] CALLE PERFECTO, SAN JUAN CAPISTRANO
CALIFORNIA 92675 (714) 661-7558
Outside CA (800) 582-7777 FAX (714) 240-4995

Buzz Jensen's Sound Advice
2230 East Indian School
Phoenix, AZ 85016
(602) 955-8800

Genesis Audio
28251 Marguerite Pkwy
Mission Viejo, CA 92692
(714) 364-1901

Sound Ideas
8921 Memike Place
San Diego, CA 92119
(619) 698-5572

R-Squared Installers
1618 Stanford St., Unit D
Santa Monica, CA 90404
(213) 829-3115

Main Street Music, Inc.
315 East Hyman Ave.
Aspen, CO 81611
(303) 925-2921

I. Steyer Design Group
40 West Elm Street
Greenwich, CT 06830
(203) 629-9115

Vern's Electronics
3259 N. Federal Hwy.
Boca Raton, FL 33431
(407) 391-3259

Design Electronics
1168 Waimanu Street
Honolulu, HI 96814
(808) 545-1055

Entertainment Designs
275 Market Street, #137
Minneapolis, MN 55405
(612) 339-8616

Creative Media Concepts, Inc.
823 River Road
Chatham, NJ 07928
(201) 635-0311

Diversified Systems
5 Laurel Drive, Suite #8
Flanders, NJ 07836
(201) 927-5000

V-Man
20 Lincoln Avenue
Hawthorne, NJ 07506
(201) 423-9516

Sight and Sound
30 Speedwell Avenue
Morristown, NJ 07960
(201) 267-6700

B-Pro, Inc.
625 Broadway
New York, NY 10012
(212) 505-6060

Sight In Sound
7671 Colerain Avenue
Cincinnati, OH 45239
(513) 931-8100

Call for Dealers in other areas.

■■■ Celebrate! . . . Nobel™





■■■ Once again, Franke leads you past gimmicks and imitations to a new sink line with substance as well as simple elegance . . . Nobel.

■■■ We never forget that the essence of good sink design is perfect function. The Nobel line was created to provide maximum work area, as well as continental styling, even for the smaller kitchen.

■■■ Nobel. Built with integrity, finished to perfection, and with optional color-coordinated accessories—now including The Little Butler™ hot water dispenser and matching strainer baskets.

■■■ Please send for our full-color brochure. Enclose $1.00 for handling.

U.S. and foreign patents pending.

Franke, Inc.
Kitchen Systems Division
Box 428
Hatfield, PA 19440

FRANKE®

Kitchen Sinks
Faucets
Accessories
Hot Water Dispensers

■ Technology ■ Quality ■ Design

1988 Franke, Inc. All rights reserved.



Shop Royal Street.
The best of three centuries in eight National Historic Landmark blocks. Over thirty great galleries, three world-class restaurants, all the civilization you can handle and consistently low New Orleans prices.

The Royal Street Guild

Look for the best of Royal Street at: 201. Mr. B's. **225.** French Antique Shop. **229.** Hanson Gallery. **235.** Brass Monkey. **237.** Dixon & Dixon of Royal. **241, 321.** Rothschild's Antiques. **300.** Kate Latter's Candy & Gift Shop. **301.** Magi/Cezar. **307.** Royal Antiques. **316.** Circle Gallery. **325.** Keil's Antiques. **329.** Henry Stern Antiques. **333.** Parnes-Chapman. **343.** Waldhorn Company. **403.** Manheim Galleries. **407.** Raymond H. Weill Company. **411.** Moss Antiques. **417.** Brennan's. **429.** Cynthia Sutton. **433.** Dyansen Gallery. **437.** James H. Cohen & Sons. **441.** Tortorici's Restaurant. **500.** Omni Royal Orleans. **501.** Sutton's Gifts and Gallery. **505.** Gerald D. Katz Antiques. **523.** Kurt E. Schon. **526.** Barrister's Gallery. **533.** Historic New Orleans Collection. **540.** Nahan Galleries. **630.** M.S. Rau. **809.** Joan Good Antiques. **and** French Quarter Realty. **For Royal Street Guild information, call 1-504-524-0282.**

Royal Street • New Orleans

b e c a u s e i t ' s a l l m i l m ö



allmilmö®

THE FANTASTIC KITCHEN AND BATH

Contact the allmilmö Consulting and Service Center for your nearest allmilmö design studio, or send $10. for a comprehensive brochure and information package.

allmilmö corporation Department AD 70 Clinton Road Fairfield, NJ 07006 201 227-2502
Available in Canada



NEW ORLEANS

The world's finest shopping for antiques and fine paintings is along famous old Royal Street in the historic French Quarter, where dozens of fine galleries create a shopper's paradise.

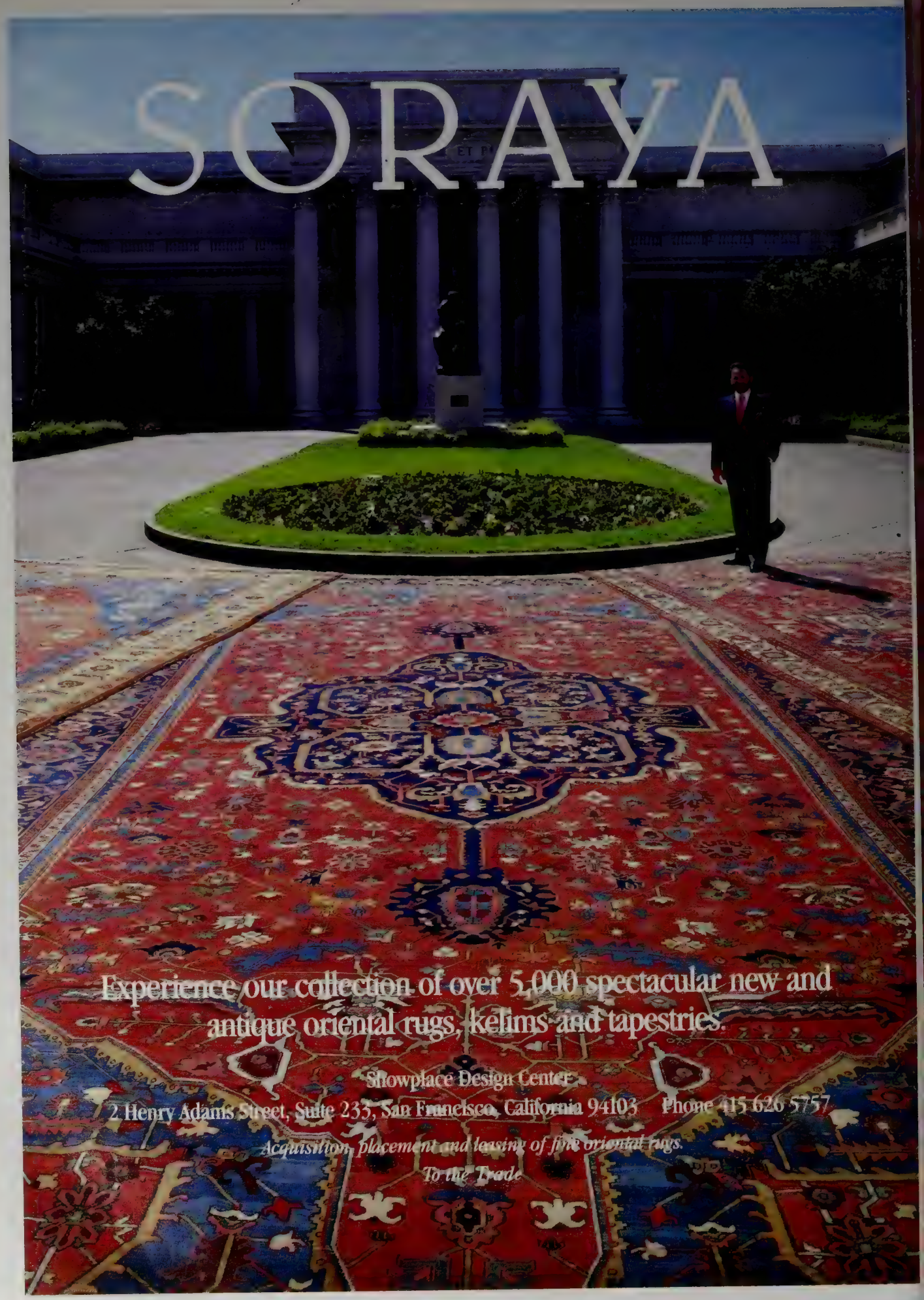
Dave Dixon, Mary Dixon, and Frank Dixon await you at New Orleans' preeminent gallery, Dixon & Dixon of Royal.

DIXON DIXON OF ROYAL

237 Royal Street, New Orleans, LA 70130 • 504-524-0282

One of the world's great galleries.

Royal Street • New Orleans


SORAYA
Experience our collection of over 5,000 spectacular new and antique oriental rugs, kelims and tapestries.
Showplace Design Center
2 Henry Adams Street, Suite 233, San Francisco, California 94103 Phone 415 626 5757
Acquisition, placement and leasing of fine oriental rugs.
To the Trade

Jewelry From The Past For Your Future



Fine English ruby and diamond bracelet. 18 kt. gold. Made in Chester, 1900. Fully hallmarked.

Gerald D. Katz Antiques

Jewelry, Furniture, Paintings, Objects d'Art
505 Royal St. • New Orleans, LA 70130 • 504-524-5050

ANTIQUES...WITH CONFIDENCE

Extraordinary Weber Bros. Art Deco Orchestrion With Xylophone And Mandolin. Circa 1925



ESTABLISHED 1912

M. S. Rau, Inc.
630 ROYAL STREET • NEW ORLEANS, LA. 70130
1-800-544-9440 504-523-5660

PAPART

MASTER PRINTS



NAHAN GALLERIES

540 Royal Street
NEW ORLEANS, LA 70130
(504) 524-8696

380 W. Broadway
NEW YORK, NY 10012
(212) 966-9313

2-2-6 Roppongi
Minato-ku, TOKYO 106
(03) 589-4411

Exclusive agents and graphic publishers of the works of important international artists
Nahan Newsletter & Catalog subscriptions $10.00 *Trade inquiries on letterhead, please.*

Crowther of Syon Lodge
LONDON



An important early 19th century English Regency chimneypiece in the manner of Thomas Hope. The frieze carved with Anthemion leaf decoration, the jambs in the form of Corinthian Columns. In the hearth a Regency Sarcophagus grate with lion paw feet.
Chimneypiece: Width: 7' 2½"
Height: 4' 7½"
Grate: Width: 3' 3"

FOR BROCHURE - PLEASE SEND $10 TO: CAROLINE BIRD
BUSCH CORNER · LONDON ROAD · ISLEWORTH · Nr HEATHROW AIRPORT · MIDDX TW7 5BH TELEPHONE: 01 560 7978 · TELEX 8951308 SYONUK G · FAX: 01 568 7572

For four generations the best in architectural antiques and period garden ornaments

IN SPAIN, IT'S THE ALCAZAR.
IN NEW YORK, IT'S THE HELMSLEY PALACE.

Service and appointments fit for royalty—you—our guests.

The Helmsley Palace

455 Madison Avenue (at 50th Street) New York, NY 10022

THE ONLY PALACE IN THE WORLD WHERE THE QUEEN STANDS GUARD.



Leona M. Helmsley, President

For reservations call toll-free: 800/221-4982 in NY, 212/888-1624.
TELEX: 640-543. Or call your travel agent.

The only hotel in New York to ever receive the
AAA Five Diamond Award ◆◆◆◆◆

The Leading Hotels of the World.



LEGENDS LAST FOREVER



Empress Chair. Relax in regal splendor guarded by imposing hand carved seraphs.

Garden of Eden Bed
stalks entwine maj
hand-hewn wood pi



Tropicana Table. Lushly carved leaves add a new dimension for intimate dining.



Rippled Cabinet. Classically sculpted cabinet ideal as a mirrored bar or to display your most treasured collectables.



Phyllis Morris

. . . Legendary Furni

8772 Beverly Blvd. West Hollywood, CA 90048 (213)655-6238

Laguna Niguel Showroom iV New York Apropos West Palm Beach Fran Murphy • Phyllis Morris designs are available in your custom size and finish.
Private tours of the Phyllis Morris fifty-room showplace are available by appointment • Catalogue and video tape tour upon letterhead request.

LADY ROSE

A tour de force combining the art of the figure with fine floral sculpture.

She is the Queen of the legendary Court of Flora, ruling an enchanted garden where royal maidens blossomed to life from beautiful flowers.

Lady Rose. A fantasy sculpture by the celebrated French artist Christian Jegou. Exquisite in fine bisque porcelain, painted entirely by hand. Her golden hair flowing to the curve of her shoulder. Her satiny skin glistening as the morning dew. Each fold of her gown shimmering with the iridescence of a rainbow.

Enthroned amid her garden of roses, each wafer-thin petal blooms magnificently in fine porcelain. Delicately hand-painted pink blossoms accent the captivating figure. This is splendor worthy of a queen. Priced at $175, including an elegant hardwood stand.



Shown actual size of 9¾" height.

Shimmering magic in hand-painted porcelain.

RESERVATION FORM

Please mail by February 28, 1989.

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my reservation for Lady Rose by Christian Jegou, to be crafted for me in fine imported porcelain and painted entirely by hand. I need send no money now. Please bill me $35.* when my sculpture is ready to be sent to me, and the balance in four monthly installments of $35.* each, after shipment.

**Plus my state sales tax and a total of $3. for shipping and handling*

Signature _____
ALL RESERVATIONS ARE SUBJECT TO ACCEPTANCE

Name _____
PLEASE PRINT CLEARLY

Address _____

City _____

State/Zip _____

11586-1

The Bauhaus Director's American Residence

By Kenneth Frampton

OF THE DESIRABLE residential areas that surround Cambridge, Massachusetts, few can compare for tranquillity and ease to the groomed rusticity of Lincoln. Amid this landscape of bucolic privilege, surely nothing is more surprising and yet discreetly appropriate than the now over fifty-year-old Gropius House, erected in 1937–38 to the design of the German refugee architect and former Bauhaus director, Walter Gropius. As radiant and pristine today as at its completion, Gropius's American residence owes as much to the massive cubic forms of the Bauhaus master's houses that he had designed for Dessau in 1925 as it does to the American tradition of the white clapboard, balloon-frame house.

No emigrants were more conscious of transatlantic differences than Wal-



PHOTOGRAPHY SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES / J. DAVID BOHL

Emigrating from Germany, where he directed the renowned Bauhaus school, Walter Gropius (1883–1969) founded The Architects Collaborative, Cambridge, taught at Harvard and, in 1937–38, built his own classic modern house in Lincoln, Massachusetts. ABOVE: The white clapboard house features strip windows, a cantilevered entrance canopy and a glass-block wall. BELOW: Visiting Gropius (far right) at the house in 1940 were Marcel Breuer, Frank Lloyd Wright and James Plaut.



COURTESY SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES



ABOVE: A curving stair with tubular steel posts is the focal point of the entrance hall. Natural wood accents and the cork-tile flooring add warmth to the cool white unadorned space.

continued on page 88

THE 1989 CRESSIDA. THE PRIDE OF TOYOTA.

The king of luxury performance sedans is all-new for 1989. Cressida has uncaged a 6-cylinder, 24-valve engine that delivers 190 lionhearted horsepower. Complementing this power is Cressida's graceful new styling and an ergonomically designed interior of majestic luxury. There is also the reassurance of knowing that Toyota Quality has made Cressida the most trouble-free new car sold in America for the past two years.*

The 1989 Cressida. The pride of Toyota is the new master of the asphalt jungle.

A **36-month/36,000-mile** basic new vehicle limited warranty with no deductible and no transfer fee applies to all components other than normal wear and maintenance items.

Call 1-800-GO-TOYOTA for more information and the location of your nearest dealer. Get More From Life...Buckle Up!

TOYOTA QUALITY

WHO COULD ASK FOR ANYTHING MORE!



*Based on problems encountered in first 90 days of ownership by 1988 owners. Source: J.D. Power & Associates 1987, 1988 New Car Initial Quality Surveys.

© 1988 Toyota Motor Sales, U.S.A., Inc.

There's a place where you can sink into a soft chair, turn on the answering machine and the rest of the world doesn't have to exist.

From the Heritage Upholstery collection.
For the authorized dealer nearest you, call toll free 800-447-4700.

DREXEL HERITAGE

Because it's home.

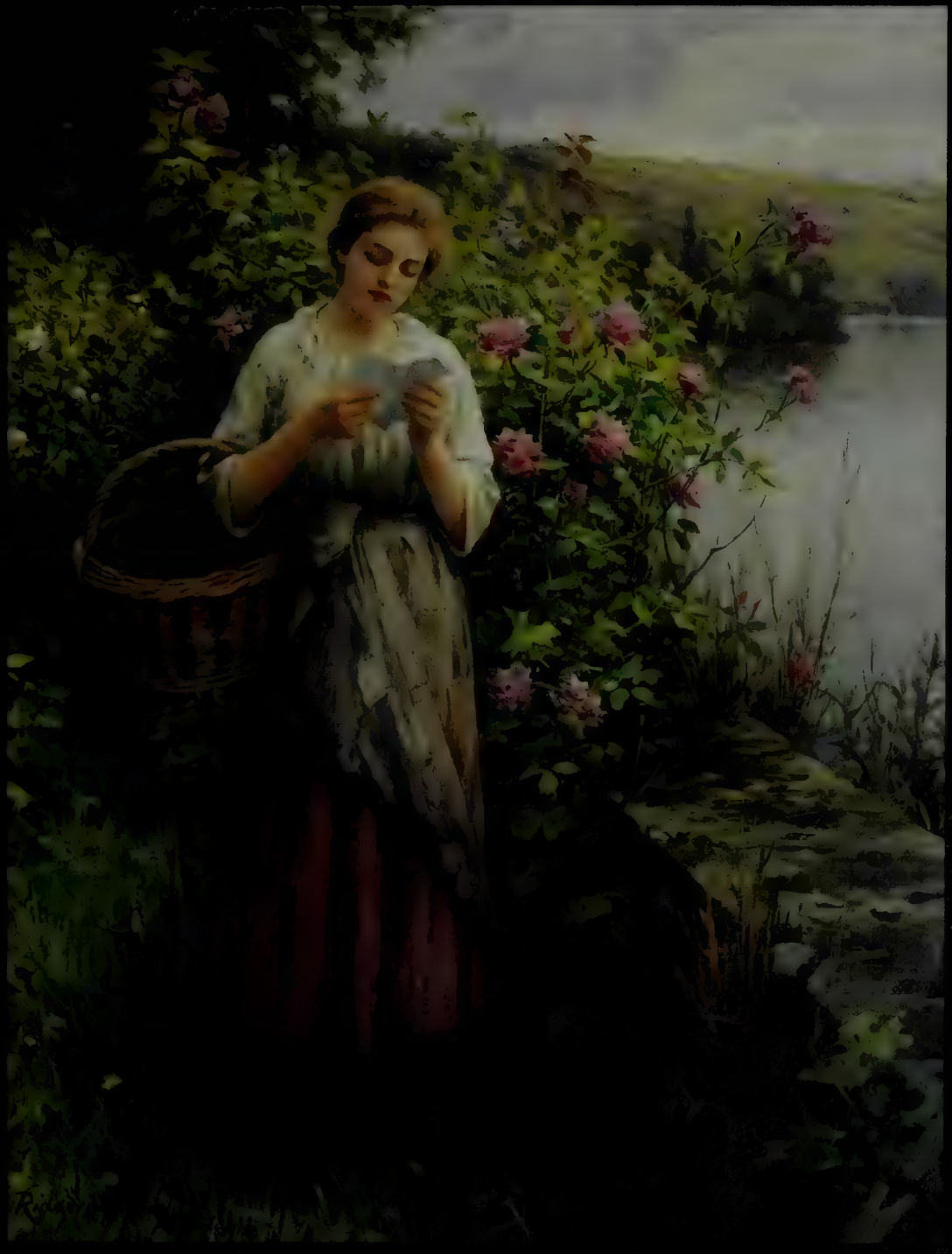

©1988 Drexel Heritage Furnishings Inc.


BISES
novità
ROMA
Teflon
THE ROMAN COLLECTION Distributed by BORIS KROLL FABRIC
Through Architects and Interior Designers

For the serious collector

The DANIEL B. GROSSMAN Galleries

Daniel Ridgway Knight
(American, 1839–1924)
Reading the Letter
Signed l.l.: Ridgway Knight/Paris 1912
Oil on canvas
44½ × 33½ inches (113.0 × 85.1 cm).
PROVENANCE: Collection Henry Morrison Flagler, Palm Beach, Florida.
To his family, by descent.



00 Madison Avenue, New York, New York 10028 • (212) 861-9285

The Bauhaus Director's American Residence
continued from page 82

ter and Ise Gropius. They saw their migration to the Eastern Seaboard of the States as a pioneering experience, and many of the more subtle, regional features of the house are to be explained by their mutual hypersensitivity to topography and climate.

Ever attentive to the moods of the place, Gropius took the advice of his patron, Mrs. James Storrow, when she told him to build his garage away from the house and closer to the main road, in order to reduce the clearing of snow to the minimum. Similar climatic conditions were to determine the placement of the house on a flat crest of a gentle slope, thereby fully exposing the living volumes to the cooling effects of summer breezes. Closed on its northern face, save for strip windows, the house opens to two paved terraces on its southern side. The larger of these terraces is covered with a flat roof and fully enclosed by floor-to-ceiling screening in order to provide an outdoor breakfast terrace. There, as elsewhere in the house, the quantity and quality of sunlight is controlled by roller blinds.

Far more sculptural than any photograph would suggest, the Gropius House is a dynamic spatial composition that draws one toward the front door, through the passage of an over-sailing canopy and past an equally compelling wall plane executed in glass block. Beyond the threshold, this inflected movement turns into the unexpected vortex of the stair hall. The plastic movement of a dogleg stairway is emphasized by a continuous black-lacquered handrail that curves effortlessly upward through the double-height space to the second floor. This subtle, almost Art Déco feature is reinforced by indirect, upward, semicircular wall sconces, mounted on the walls of vertically lapped siding, which is painted white.

The Gropius House can capture for us the spirit of the late New Deal.

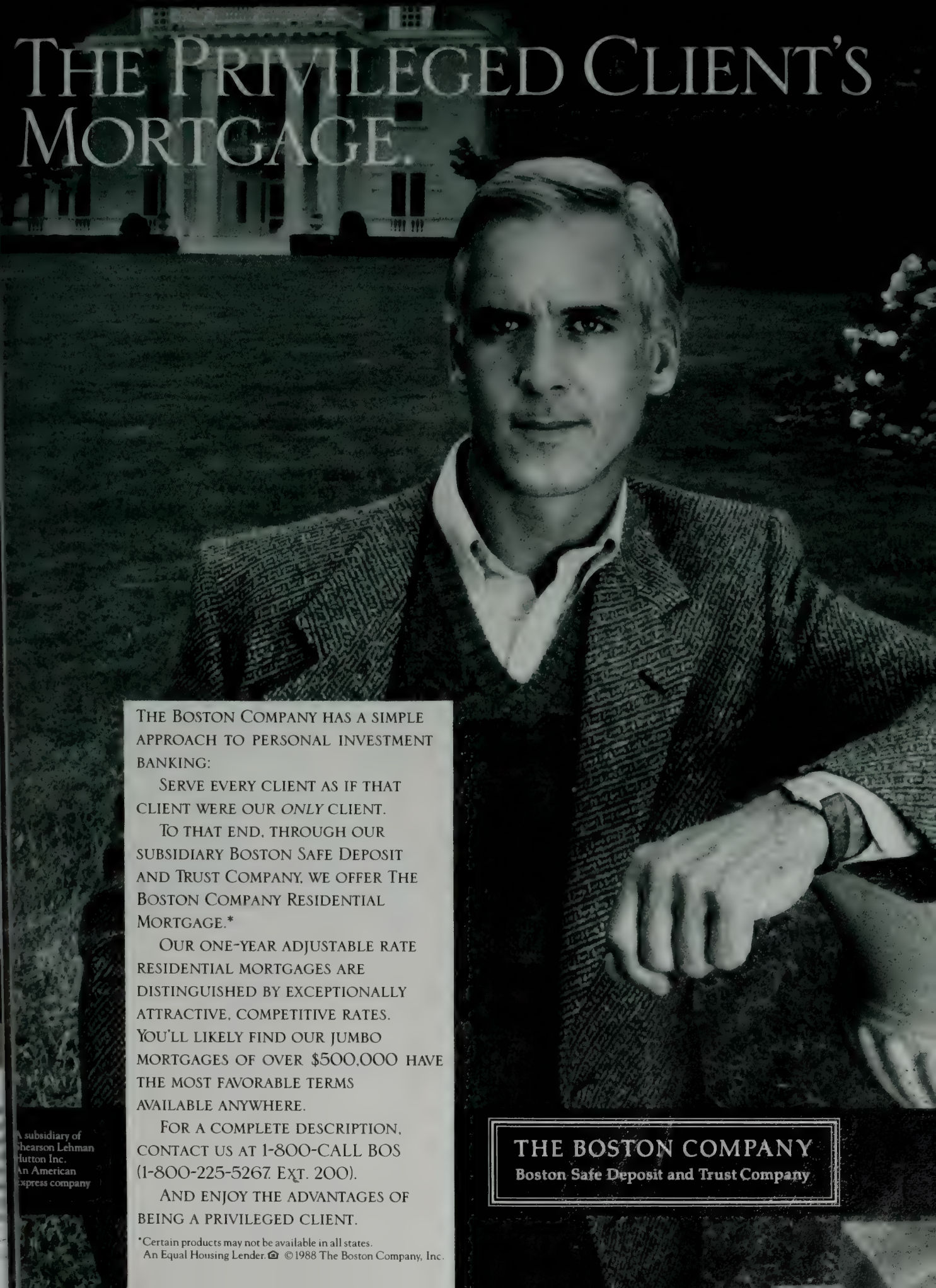
The warmth of this initial volume, together with the cork-tile flooring that runs throughout the house, serves to distance this work from the more metallic ambiance of Gropius's Weimar functionalism. A sense of relaxed comfort pervades the interior, despite the freestanding glass-block wall that divides the study from the dining space, and the original Bauhaus chromium-steel-and-canvas furniture, designed by Marcel Breuer. While these are not the only Bauhaus pieces imported by Gropius at the time of his exodus, they are by far the most prominent. Together with paintings by László Moholy-Nagy and Alexander Schawsinsky, they serve to give the house a uniquely transatlantic feeling that harks back to the pioneering days of the Museum of Modern Art and to those halcyon years when such figures as Alfred Barr and Joseph Hudnut introduced the émigré luminaries of Weimar culture to North America.





LEFT: Gropius's glasses and a collection of small sculptures are displayed in the study. The desk, designed in 1925–26 by him and his friend and collaborator Marcel Breuer, was fabricated in the Bauhaus furniture workshop. ABOVE: Nestling into a living room corner, the long chair was designed in 1936–38. Gropius suggested to Breuer, who originally conceived the chair in aluminum, that he try this version in laminated birch. Gropius's design of the expansive plate-glass window was typical of the European modernism that he helped to introduce to America.

continued on page 94



THE PRIVILEGED CLIENT'S MORTGAGE.

THE BOSTON COMPANY HAS A SIMPLE APPROACH TO PERSONAL INVESTMENT BANKING:

SERVE EVERY CLIENT AS IF THAT CLIENT WERE OUR *ONLY* CLIENT.

TO THAT END, THROUGH OUR SUBSIDIARY BOSTON SAFE DEPOSIT AND TRUST COMPANY, WE OFFER THE BOSTON COMPANY RESIDENTIAL MORTGAGE.*

OUR ONE-YEAR ADJUSTABLE RATE RESIDENTIAL MORTGAGES ARE DISTINGUISHED BY EXCEPTIONALLY ATTRACTIVE, COMPETITIVE RATES. YOU'LL LIKELY FIND OUR JUMBO MORTGAGES OF OVER $500,000 HAVE THE MOST FAVORABLE TERMS AVAILABLE ANYWHERE.

FOR A COMPLETE DESCRIPTION, CONTACT US AT 1-800-CALL BOS (1-800-225-5267 EXT. 200).

AND ENJOY THE ADVANTAGES OF BEING A PRIVILEGED CLIENT.

*Certain products may not be available in all states.
An Equal Housing Lender. ☎ ©1988 The Boston Company, Inc.

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

A subsidiary of Shearson Lehman Hutton Inc. An American Express company

SCORPIO SCORPIO SCORPIO SCORP



IT RUNS IN THE BLACK FOREST

As well-mannered as they are on the road, the performance sedans of Germany sometimes seem to forget their manners in dealing with humans. Putting drivers in seats that are sternly unyielding. And even depriving passengers of decent legroom.

Fortunately, Scorpio shatters the myth that owning a precision-engineered German car requires sacrificing personal comfort.

Ease into Scorpio's driver's seat and feel the soft available leather gently support your back. Ask your companions how they're enjoying the power-reclining rear seats and over three feet of rear legroom.

Then, for the most comfortable feeling of all, turn the ignition. And put yourself in command of Scorpio's 2.9-lite autobahn-bred, fuel-injected V-6 and standard anti-lock brakes (ABS).

Scorpio keeps owners comfort in other ways, too: with the Scorpio Guaranteed Resale Value Program. bership in Ford Auto Club's Roadcar Plan. And with the Scorpio Free Lo Program at participating dealers. S

ORPIO SCORPIO SCORPIO SCORPIO



UT IT'S ALSO NICE TO PEOPLE.

ctions apply, so ask to see a copy
se programs at your dealer.
Scorpio. It's one German touring
that treats drivers with utmost
ct. Yet still treats passengers with
mmon kindness. For more informa-
call 1-800-822-9292.



ORPIO. GERMAN PERFORMANCE YOU CAN BE COMFORTABLE WITH.

orted from Germany for select Lincoln-Mercury dealers.



Chicago
Mrs. T. Bettermar
(312) 644-8073

Los Angeles
Keith McCoy & Ass
(213) 657-7150

Miami
Robert S. Collins
(305) 576-0110

Dallas
Harrison-House
(214) 653-1818

Philadelphia
Robert S. Collins
(215) 567-5890

San Francisco
Sloan Miyasato
(415) 431-1465

Atlanta
Robert S. Collins
(404) 352-8008

Seattle
Stephen E. Earls
Showrooms
(206) 767-7220

New York
D&D Bldg
(718) 784-2012

Office
and Warehouse
27-35 Jackson Ave
L.I.C., N.Y. 11101
(718) 784-2012

KENT-BRAGALINE

FABRICS • WALLCOVERINGS

Lenox.

Celebrating Lenox China's first 100 years
1889–1989



Shown smaller than actual size of 7¾" high

THE WALTER SCOTT LENOX VASE

Special Limited Centennial Edition of 9,500
A masterpiece of American art · Recreated in Lenox fine china

This nautilus shell vase, a triumph of 19th-century design by the founder of Lenox China, set the standard for artistry and craftsmanship that has lasted 100 years. Now, Lenox will issue a special Centennial Edition of the vase, authentically reproduced from the original work in the Lenox archives.

Each vase will be handcrafted of Lenox® fine china, individually hand-numbered and issued with its matching certificate. The price is $275 payable in installments of $27.50, and reservations can be accepted only until the edition limit of 9,500 is reached. For your convenience on credit card orders, simply call **TOLL FREE,** 24 hours a day, 7 days a week, **1-800-537-1600 ext. 832.** 52833

Please enter my order for the Centennial Edition of *The Walter Scott Lenox Vase,* to be crafted in Lenox china. My vase will be serially numbered by hand and issued with a matching numbered Certificate of Authenticity.
I need send no money now. I will be billed in 10 monthly installments of $27.50* each, with the first installment due in advance of shipment.

Signature_____
*Plus $4.25 per vase for shipping and handling. Sales tax will be billed if applicable.

Name_____
PLEASE PRINT

Address_____

City_____ State_____ Zip_____
52833

Limited Edition. Please mail by February 28, 1989.
Mail to: Lenox Collections
P.O. Box 3020, Langhorne, Pennsylvania 19047-0620

© Lenox, Inc. 1989



ARCHITECTURE: WALTER GROPIUS

The Bauhaus Director's American Residence
continued from page 88

In their initial American practice, Gropius and Breuer were able to create a totally new synthesis that was neither European nor American. This mode, which had a lasting influence on East Coast architecture up to the late 1960s, came to be first typified not only in the Gropius House but in other houses that they jointly designed and built in Lincoln and elsewhere. Later they were to apply the same ethos to larger public works such as the low-cost housing they realized in New Kensington, near Pittsburgh, in 1941, and Gropius applied it to his Harvard Graduate Center, completed in 1949. This hybrid style combined the Puritan clapboard and stone building tradition with the Continental flat roof, the large plate-glass window and the sliding-folding, flexible partition of the European modern movement.

At 2,300 square feet, a four-bedroom house equipped with four baths, a sewing room and a study could hardly be more economically planned than this. And no doubt much of the paradoxical sense of luxury derives from Gropius's subtle use of transitional space throughout the house so that one rarely encounters a corridor in the true sense. Ancillary space is exploited to the full; the first-floor study serves not only as a private domain but as an alternative means of access between the entry hall and main living areas. Something similar occurs on the second floor, where access to the master bedroom is through Ise Gropius's dressing room, which also affords access to the main bath.

Throughout this ingeniously organized house, one constantly encounters spatial patterns that are redolent with the lifestyle of the original occupants. Thus, the generous guest bedroom, tucked into the familiar intimacy of the upper floor, speaks of the way in which Walter and Ise Gropius extended their hospitality to all. This spirit of the private house as a quasi-public realm can also be seen in the design of their daughter's bedroom, which was equipped with its own guest sleeping quarters. This liberated concern for the well-being of the next generation is evident in the outside spiral stair that allowed for their daughter's autonomous access while still retaining a modicum of parental supervision. Other spatial arrangements, including the ample sheltered sun terrace situated at the southwestern end of the upper floor, say much for the civilized habits of the residents but remind one of a particular moment in American history not unlike the heyday of Bruce Price's Tuxedo Park or Frank Lloyd Wright's Prairie School. Thus, the Gropius House can capture for us the spirit of the late New Deal, when there still remained the promise of a socially committed culture, accessible to all. •

Architecture is paradoxically one of the more fragile art forms that man has produced in this century, and we should be all the more grateful that the Gropius House now has become the property of the Society for the Preservation of New England Antiquities (SPNEA). The organization has done a superb job of restoring the house and opened it to the general public in time for its fiftieth anniversary. Some of the credit for this must be accorded to Ise Gropius, who well before her death gave the house to the custody of SPNEA. Seemingly, her intention was not only to leave the house as an example of Gropius's contribution to the modern movement but to leave the entire contents of the house as a public reminder of a way of life that is becoming as remote in its modern luxury as the modest ostentation of the Boston Brahmins. Furnished with the everyday accoutrements of its departed spirits down to wardrobes full of clothes, Walter's spectacles on the study desk and Ise's red evening dress hanging like an icon in the dressing room closet, the house has the aura of a pharaonic tomb. So in the end, the Gropius House is not only another exemplary modern house, but also a total testament to a lost liberal time. □


At home with
MONET A RETROSPECTIVE
HICKORY CHAIR®
AMERICA'S FINEST COLLECTIONS OF TRADITIONAL FURNITURE
For catalogs, send $11.50 to Dept. AD-2289, Box 2147, Hickory, NC 28603. Division of Lane®.

The Restorative Powers Of Herbs, Spices, And Shreds Of Cloth.



Of all the pleasures awaiting you at Palm-Aire Spa Resort, perhaps none is more intimate, more innately sensual, than our Egyptian herbal body wrap. You are enveloped in a cocoon of raw linen steeped in an ancient, aromatic potion of chamomile, lavender, and more than a dozen herbs and spices. Your skin is soothed and softened. Muscles, toned earlier to a taut firmness, are now relaxed. All sense of worldly tension flows from your body. An indulgence made all the more refreshing by the simple fact that it is so very typical of the Palm-Aire experience.

It can be yours through any of our three-, seven-, or fourteen-day spa programs. Simply call us toll free at 800-327-4960, or contact your travel agent. You may find yourself restored in more ways than you imagine.

PALM-AIRE

Pompano Beach, Florida

CARPETS OF DISTINCTION

A Special Advertising Section for Decorative Carpets and Textile Art.



Richly patterned, eighteenth century Turkish village rugs hang like tapestries from the walls of this Classical Revival home in Philadelphia. Two rare antique Persian carpets ornament special floor areas. Photo by John F. Waggaman, II. Courtesy of Dennis R. Dodds/MAQAM, Philadelphia.

Oriental and decorative carpets, tapestries and textile art complement a romantic and eclectic style which has become fashionable. For those of us who care very much about the quality of our home and office environments, we now have some new tools to work with—sumptuous textures in a lively palette and a kaleidoscope of pattern. They are fundamental components in any well designed room. The floor has become no less than a prominent wall—to be decorated with equal thoughtfulness and budgetary concern. It is no longer enough to leave the carpet to an afterthought. Many leading designers begin their rooms by selecting the carpet first.

Oriental carpets and decorative rugs *are* color and pattern and the revival of European taste has had a considerable effect on their palette and design. Edward Fields is nationally identified as an influential carpetmaker and a leading source of contemporary rug design. Yet, according to Jon Fields, they have been inundated by projects featuring floral themes, reflective of French Savonnerie and Aubusson antique weavings. He points out that the current fashion for chintz has directly influenced the palette of carpets which are designed to harmonize with furnishing fabrics. Adding to the prevailing 'cool' colors, dyes have become richer, warmer and more vibrant; patterns are more naturalistic and floral.

The prominent advocate of the chintz look, New York decorator Mario Buatta, is constantly searching for rugs to complement his exuberant style—Bessarabians, Ziegler Mahals, French and English needlepoints, Ushaks, tribal kilims and dhurries. "A carpet pulls the room together. It's the one thing that you know is missing when it's not there."*

A resurgence of Victorian eclecticism is creatively expressed by carpet weavers and manufacturers. At Edward G. Bashian & Sons, their wool needlepoint rugs are made in China and signify, through their color and pattern, this return to a more nostalgic spirit. One of their most popular rugs has a black background acting as a dramatic foil for delicately shaded floral bouquets.

It is, after all, color which dominates many rug purchases. At Carolina Oriental Rug Galleries, Larry Thornburg says that his business is practically all color, taking precedence over design and size considerations. With his stock of antique Persian Serapis and modern Persian design rugs in traditional colors, a full third of his inventory is dedicated to rugs in currently fashionable colors, such as forest and emerald greens, rich reds and blues from teal to midnight indigo.

Inspired by European carpets of the 17th centuries, Stockwell-Kent, Ltd. retains the best of these designs and interprets the palette to meet modern taste. Their Savonnerie Collection shows how historically derived patterns have increased in popularity. The company recently reproduced antique carpets for the Duke and Duchess of Devonshire at their stately home, Chatsworth. They also supplied thirty-two Savonnerie style rugs for the Plaza Hotel in New York.

Independent weavers and artisans are emerging as creative sources of contemporary rug design. One such American artist is Barbara Zinkel who fabricates one-of-a-kind, abstractly figured, tufted wool rugs using compelling color combinations. She also produces limited edition silkscreen prints for corporate and residential interiors. Their saturated hues and large, graphic elements are expressionistic and evoke the coloristic spirit found in her carpets.

Like large prints and paintings, antique rugs and textiles can also be displayed on the walls. Dolores Portnoy of Tri-Par, Inc. at Chicago's Merchandise Mart, finds that designers are very keen to hang her antique European tapestries on their clients' walls. For the sheer size and artistic impact, they are excellent value. In addition to a wide range of Oriental carpets and a custom-design program of wool handmade rugs, the showroom features other textiles suitable for framing, such as colorfully embroidered and beaded Burmese folk fabrics.

Many private and corporate art collectors believe that antique carpets and textiles may be undervalued when compared to other more highly publicized works of art. Barbara Sedlin of The Ghiordian Knot suggests there is a new type of collector who wants good value without sacrificing intrinsic beauty. "For $15,000 to $30,000 a client can be assured of buying a choice,

Continued on page D2

**HALI Decorative—A Buyer's Guide to the Best Decorative Carpets, London, 1988*

Circle Reader Service Card No. 1

Needlepoint Collection



Needlepoint-Design "Botanical" Black.

Also available in ivory background.

EDWARD G. BASHIAN & SONS, INC.

12 West 30th St., New York 10001, (212) 889-7969
Importers of Fine Oriental Rugs • To The Trade



Circle Reader Service Card No. 2

Continued from page D1

small, antique Persian village rug or fine piece of European needlework which could very well be of world-class quality." These weavings make superb visual statements when properly mounted and skillfully lighted. Exceptional antique room-sized carpets also can be collectible. It is not unusual to find prices for carpets of this size and quality extending into six figures. World-class carpets and textiles possess distinctive esthetic characteristics which separate them from all the rest. There are diminishing numbers of such pieces. The challenge, Ms. Sedlin says, is to find those very few which are noteworthy.

When one thinks of traditional Oriental carpets, the authentic Persian rug evokes an enduring image. Although the current U.S. embargo prevents any shipments between America and Iran, some dealers are fortunate to have a substantial inventory already established in this country. Parvizian, Inc. has eleven showrooms throughout the southern states and in the metropolitan Washington, D.C. area. While their stock is vast and extends to all types of modern and antique rugs, they have become known for having exceptional quality traditional Persian carpets, including luxurious silk ones. A number of their special pieces now grace the floors of leading hotels and the homes of more than a few illustrious statesmen.

Many retailers have recognized that their clients have distinct preference when it comes to design, price and the demand for top quality. At The Rug Warehouse, Larry Feldman has developed a sizeable niche in his vast premises which is devoted exclusively to antique and semi-antique Oriental rugs. (According to U.S. Customs, an antique is at least 100 years old. While there is no official designation for 'semi-antique', it is generally considered to include rugs made prior to World War II.) In this special gallery he places an emphasis on collectible tribal and village rugs in all sizes and mostly with geometric designs. He supplied many of the antique rugs for Ralph Lauren's Polo Shop in Manhattan.

There is a very big demand for very large carpets. These are known in the trade as 'oversized' rugs. With many locations in the New York metropolitan area, the Springfield, NJ gallery of Sandler and Worth, Inc. specializes in stocking oversized Persian carpets in sizes up to 17′ x 35′. Joyce Lowe offers a custom rug design program which enables clients to develop specific patterns and palettes from sketches and furnishing fabric colors. They are also known for working with architects and designers in creating innovative custom broadloom fabrications for area rugs and wall-to-wall residential and contract installations.

In his Madison Avenue gallery, Parviz Nemati sells only antique Oriental and European carpets and tapestries, with a large stock of oversized decorative pieces. One unusual carpet is a pale hued Aubusson, 11′ x 24′, woven with one end rounded to fit into a uniquely shaped room.

A new product has just emerged from the villages of Turkey. Alp Basdôgan of Asia Minor, has designed a reversible, colorfast flatwoven carpet. This jacquard loomed rug is hand finished and it supplements their extensive inventory of antique and modern Turkish flatwoven carpets, or kilims. A rejuvenation of traditional weaving in Turkey has produced some very exciting rugs and kilims echoing an authentic village and tribal heritage. Mostly geometric and abundantly colorful, they are a welcome

Continued on page D4



The Textile Masterpieces of Europe are in New York at



Our collection ranges from important, beautiful, and well preserved traditional examples, like the one Aubusson depicted, to unconventional and exciting Deco Aubussons of the Early Twentieth century. The breadth of our selection is demonstrated by citing only a few items that are difficult to locate.

#3001	18th c. Bessarabian Carpet 10½′ x 8′	Charcoal, Sand, Claret, –soft contrast
#3014	Needlepoint Carpet 17½′ x 11½′	Cream, Ciel, Cherry, Rose, –medium contrast
#3163	19th c. French Savonneire 14½′ x 12′	Cream, Rose, Peach, Blue –pastel
#3025	19th c. Louis Phillipe Aubusson 29′ x 15½′	Beige, Cream, Pink, –pastel
#3094	Deco Aubusson, Mosaic Border 16′ x 13′	Celadon, Magenta, Peach, Black, – colorful
#3039	19th c. Aubusson Carpet 20′ x 10′	Beige, Cream, Apricot, Rose,–soft
#3102	17th c. Brussels Tapestry, *The Girdle of Persephone,* 12′ x 10′	Teal, Green, Red, Cream, Brown
Photo #3095	19th c. Aubusson	20′ x 15¼′

The Ghiordian Knot

Decorative Carpets of Distinction

0 Second Ave. New York, NY 10022 (212) 371-6390 (1-800) 327-8992

Circle Reader Service Card No. 3

When you buy a rug pad, heed the advice of most oriental rug dealers. And insist on a Rubber Anchor.™

There are several reasons why oriental rug specialists think that Rubber Anchor is the best rug pad in the world.

First, it's the only rug pad that's made of 100% natural rubber. So the pad holds rugs securely, keeps them from skidding, and cushions them properly to minimize wear and tear.

Because of its natural origin, Rubber Anchor is non allergenic, won't collect dust, and is odor-free.

Most important, Rubber Anchor comes in four different thicknesses, one of which is appropriate for your rug. Your dealer will tell you what thickness you need by checking the age, pile, size, and knotting of your oriental carpet.

But if your favorite dealer doesn't carry Rubber Anchor, don't get upset.

Just fill out the Reader Response Card, and we'll tell both of you where you can get it.

Jade Industries
257 East Lancaster Avenue
Wynnewood, PA 19096

Circle Reader Service Card No. 4



The Peerless Rug Catalog has a wonderful selection of Oriental Rugs — Kelims, Dhurries, Bokharas, Tabriz, Chinese, and more! Also included are machine woven rugs and tapestries from Europe as well as Colonial Rugs, Indian designs, and contemporary rugs. Peerless is a direct importer and the savings are generally 25% off local dealer prices.

Send $1.00 for 64 page color catalog. Included are size, price and easy ordering information as well as interesting information on the rugs.

PEERLESS IMPORTED RUGS
ESTABLISHED 1938
3030 N. Lincoln Ave. • Chicago, IL 60657 • 312·472·4848

Circle Reader Service Card No. 5

Keep your rugs smooth and safe. Even on top of wall-to-wall carpet.

Protect your family — and your rugs — by using Rug-Hold Ultra Blue under rugs on all types of smooth floors and Rug-Hold Rug-To-Rug under rugs on carpet.

Rug-Hold products give rugs a smooth, tailored appearance and eliminate slipping or wrinkling that can cause serious falls as well as premature wear.

For almost forty years Rug-Hold has been recognized as the superior quality underlay by rug experts around the world.

Rug-Hold products are available to fit any size rug and come in a range of prices for both residential and commercial use.

Rug-Hold is sold only by fine department, furniture and rug stores.

RUG-HOLD®

Empire St. Bldg., NYC 10118

Circle Reader Service Card No. 6

The World's Most Incredible Collection of Area Rugs and "How To" Use Them!



Write today for *A Decorating Guide* – the fabulous new 56-page color extravaganza from Capel Rugs. Brimming with the unexpected in fashion ideas, inspired by our incredible collection of area rugs: hundreds of Braid, Oriental, Dhurrie and Hand-knotted Persian designs to satisfy a wide variety of country, contemporary and traditional tastes. Send check or money order for $10 to: Capel Rugs, Inc., Dept. AD, 831 Main St., Troy, N.C. 27371.

CAPEL RUGS

For your nearest retail store call 1-800-334-3711 Dept. AD © 1988 Capel Rugs, Inc., Troy, N.C

Circle Reader Service Card No. 7

Continued from page D2

addition to the plethora of indigenous weavings now coming from Turkey.

Distinctive decorative carpets and textiles are basic design tools which invite their imaginative use. The choices are almost unlimited—from classic antique Oriental carpets and tapestries to modern handmade rugs; from stunning geometric graphics to sinuous and elegant traditional floral styles. Prices and qualities vary widely. Informed buyers will ask good questions; reputable dealers will give you the correct answers.

—Dennis R. Dodds

CARPETS OF DISTINCTION

Advertise your Oriental and European carpets, tapestries, tufted rugs and textiles arts in this Special Supplement. Please call Dennis R. Dodds at (215) 438-7873 or your Architectural Digest Sales Representative


EDWARD FIELDS
Through Architects and Interior Designers only
..."HEIRLOOMS OF TOMORROW"
232 EAST 59 STREET • NEW YORK, NY 10022 • 212-759-3300
ATLANTA • BOSTON • CHICAGO • DALLAS • HOUSTON • LOS ANGELES • MIAMI
PHILADELPHIA • SAN FRANCISCO • WASHINGTON, D.C. • GENEVA • SYDNEY
Circle Reader Service Card No. 8
Made in America
PURE WOOL PILE
Designer: Vada Morell Interiors/Washington, D.C.
Photographer: Ron Gratham

Circle Reader Service Card No. 9



Antique Savonnerie *Detail* Napoleon III 20′ x 30′

PARVIZ NEMATI

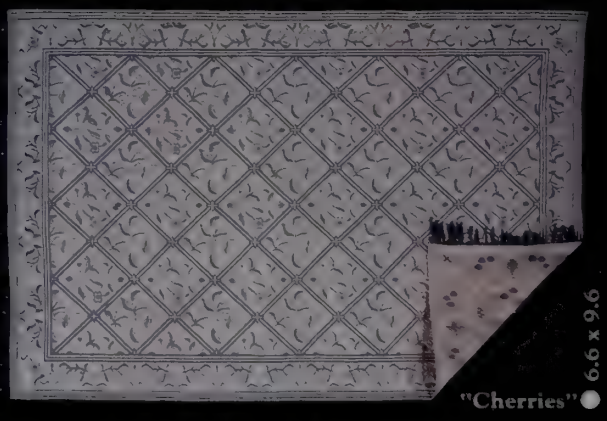
Rare Oriental and European Rugs
Antique Tapestries

PN

ABI, Inc. 510 Madison Avenue
New York, NY 10022 (212) 486-6900

Circle Reader Service Card No. 10

PERLOOM TURKISH KILIMS



• $230 • Reversible

Call for full color catalogue

ASIA MINOR
New York City
212.223.2288

ZOCALO
Williamsburg, VA
804.220.2829
(Va. residents only)



New and antique Orientals,
Kelims, Dhurries, Needlepoints, Tapestries and
Custom Carpets, hand-made by our own artisans.
Through designers, dealers and architects.

1220 Merchandise Mart
Chicago, Illinois 60654

TRI-PAR

TEL: (312) 467-6160
FAX: (312) 467-9053

Circle Reader Service Card No. 11



The Rug Warehouse

2222 Broadway/79th St. NYC (212) 787-6665
Open Monday to Saturday 10 to 6 Sunday 11 to 5.
MasterCard and Visa.

Circle Reader Service Card No. 12



Fulfill Your Floral Fantasy

Fine needlepoints

Springfield, NJ
(201) 376-5500

Paramus, NJ
(201) 670-8700

Fairfield, CT
(203) 254-7070

SANDLER & WORTH
Fine Oriental Rugs

CONTEMPORARY ART IN AMERICA

"NEW YORK AT NOON"

40" x 60" silkscreen print by Barbara Zinkel • edition size: 250



Twelve additional serigraph designs are available in limited editions.
List price: $500

⊙

Custom carpets available as previously advertised
in this "Carpets of Distinction" Section.

⊙

BARBARA ZINKEL DESIGN

333 Pilgrim, Birmingham, MI 48009 (313) 642-9789

STOCKWELL CARPETS
THE BEST OF BRITISH DESIGN
NOW AVAILABLE IN AMERICA



from our French inspired "Savonnerie Collection"

For brochures illustrating Stockwell Carpet Design
Collections and Custom Services please contact.

Stockwell Kent Limited
Five College Park Court
Warwick, RI 02886-2774
Tel: (401) 821-3388

HALL MARK.



Parvizian. The Hall Mark of quality in elegant, handmade Oriental rugs. The exquisite silk and wool Tabriz pictured above is from our extensive collection of genuine Persian masterpieces. Consult your interior designer or visit Parvizian today.

HOUSTON, TX (713) 621-7000 • DALLAS, TX (214) 559-3000 • SAN ANTONIO, TX (512) 824-9393
NEW ORLEANS, LA (504) 522-1200 • NASHVILLE, TN (615) 292-7070
TYSON'S CORNER (WASHINGTON, D.C. SUBURB), VA (703) 734-7979 • BETHESDA, MD (301) 654-8989
ATLANTA, GA (404) 266-8888 • NY METRO AREA: FORT LEE, NJ (201) 941-4700

Parvizian
MASTERPIECE
The Largest Oriental Rug Dealer in the U.S.

Circle Reader Service Card No. 16

SHERLE WAGNER.

HE
SELLS
SHE
SHELLS
AND
HE
SHELLS.



SHERLE WAGNER

NOTHING IS SO RARE AS PERFECTION.

The beauty of these hand-carved gems may well leave one speechless, for they bespeak craftsmanship of a caliber rarely found today. Each and every basin is hewn to perfection from a solid block of marble or onyx. And given the variety of stones available, it is not at all unlikely that he and she may find a single shell they can happily call a we shell.

For catalog of all works, please send $5 to Sherle Wagner, 60 East 57th Street, New York, NY 10022

Through Designers and Architects



*With a professional driver on a test track. Package available only with ZF 6-speed transmission.

†See your Chevrolet dealer for terms of this new limited warranty.

Corvette. See the best of Europe through your rearview mirror.

■ Two-seat, ultra-high-performance coupe. ■ 245-HP 5.7 Liter V8 engine with Tuned-Port Fuel Injection. ■ Standard, all-new, fully synchronized ZF 6-speed manual transmission. ■ Available Z51 performance handling package capable of pulling .91g on a skidpad.* ■ New 3-year/50,000-mile Bumper to Bumper Plus Warranty.†

THE Heartbeat OF AMERICA TODAY'S CHEVROLET ™

"World class." "High performance." "Ultimate." Words that stretch the bounds of truth when applied to some cars are mere understatement for Corvette. Because when you strap yourself in behind the wheel, turn the key and head out for the open road, Corvette puts the rest of the world right where it belongs: in your rearview mirror.



Chevrolet, the Chevrolet emblem and Corvette are registered trademarks of GM Corp. ©1988 GM Corp. All Rights Reserved.

Let's get it together... buckle up.

Manhattan Revision

An East River Penthouse with an Old World Look

INTERIOR DESIGN BY KALEF ALATON
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY PETER VITALE



"The last time it was remodeled it had become very bare," says Kalef Alaton of a penthouse apartment overlooking the East River. In his hands it has acquired a traditional ambiance. OPPOSITE On a pedestal in the entrance hall stands an Empire coin collector's cabinet in the form of a Roman temple. BELOW Also in the entrance hall, an early-18th-century painted leather screen from Stair & Co. is a backdrop for a side cabinet from Hyde Park Antiques; George III armchairs with original needlework seats, from Kentshire; and Neoclassical stools from Philippe Farley. Karabagh carpet. FOLLOWING PAGES In the living room, window shades are of hand-painted Clarence House silk; suede upholstery, J. Robert Scott. A black-lacquer-and-gold kimono storage box is 18th century; two Neoclassical armchairs are circa 1810. Terra-cotta sphinxes flank the japanned mirror. Tabriz carpet.











Carefully skirting the eclectic, the penthouse demonstrates how the uses of the past can support the tempo of the present.

WHO WOULD HAVE thought it possible? A stark white ultramodern New York apartment in the style of I. M. Pei transformed into an intimate residence suited to a young bachelor whose wish was to live in classic Old World elegance.

The project seemed daunting. But when designer Kalef Alaton was asked to undertake it, the improbable became the inevitable. Alaton used his individualistic vision to fashion an interior that echoes the austere charms of a European salon.

"Of course, we had to start from scratch," the designer maintains. "It was a question of completely undoing what had been done. This meant dismantling a very modern concept and replacing it with something rather more conservative. It meant removing walls, putting down new floors, rescaling the entire space to create an open, unimpeded flow and movement. The idea was to provide the client with a sedate, masculine apartment—a place where he could entertain his friends and where comfort—true lived-in comfort—would be the hallmark."

The transformation proves just that. Alaton's great gift for the unself-conscious effect succeeds in lending this penthouse overlooking the East River an ambiance of permanence. Indeed, a certain family-seat nostalgia makes itself felt through the presence of furnishings, antiques and works of art selected from a variety of periods and styles. Carefully skirting the eclectic, the penthouse demonstrates how the uses of the past can support the tempo of the present.

"I chose Kalef Alaton because he has the kind of taste that's unobtrusive," the owner observes. "In all his work, I was struck by the sense of unity he brought to every one of his interiors. There's real harmony there—and real sophistication.

"We conferred quite a bit on what I had in mind. The stress was on simplicity and comfort—nothing too ostentatious. I wanted a quiet, peaceful place," he adds.

Kalef Alaton seems instinctively to have made the client's surroundings embody the ideals of his personal character. This can be observed by the spectrum of muted color that dominates the décor—the subtle play between the sheens of marble, wood, porcelain, lacquer and leather, the orchestration of textures that form a counterpoint to the sculptural contours of furniture and objects.

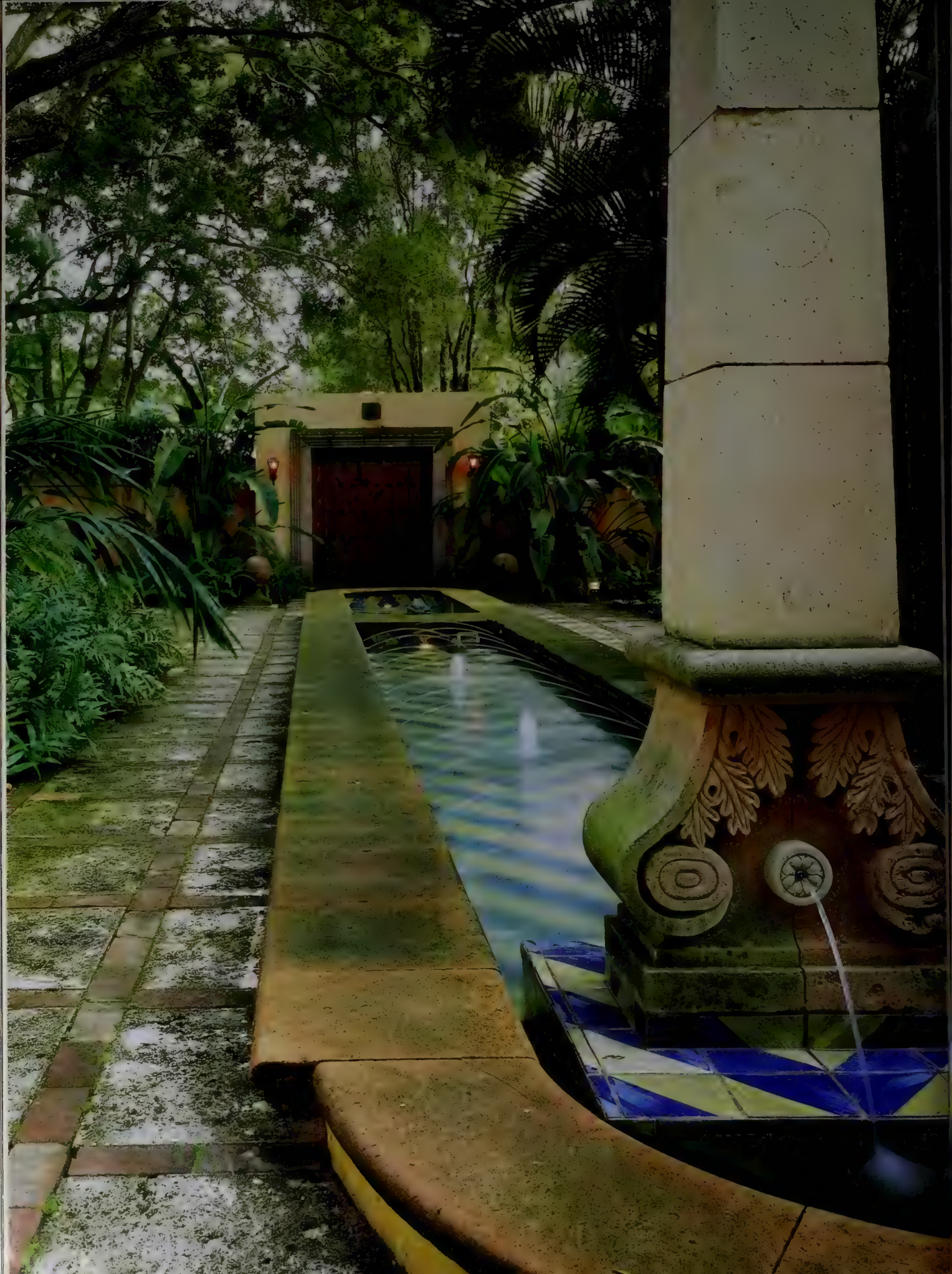
With all these means at his disposal, Alaton nevertheless has consistently eschewed any ideas of a personal style in interior design.

"I don't have a style," he says. "I don't like décor that repeats itself, that comes with a designer's signature. I admire designers who have the ability to do this, but I prefer to go with the style of the client. That's what interests me. I follow no formulas. I have no magic solutions. If I have a design philosophy, it is that I like quality, quality and more quality. And, of course, wonderful spaces. Finally, those are the ruling factors—the basics. Everything else is about the client."□



PRECEDING PAGES: An antique Heriz carpet dominates the dining room, which looks onto a trellised, plant-filled terrace. The Anglo-Indian pedestal dining table is surrounded by English Regency chairs from Kentshire. The bergères are 19th century. Leather from J. Robert Scott; drapery fabric, Clarence House. RIGHT: The master bedroom, with views of the East River, features a Regency mahogany writing table with a cloisonné Fu dog and Georgian-style wing chair. Jack Lenor Larson silk used for walls, draperies and bed coverings.







"The mossy growth on the stone and paint streaks on the stucco are intentional and enhance the sense of the site's history," says architect Bernard Zyscovich of the Coconut Grove setting he created for former Miami mayor Maurice Ferré and his wife, Mercedes. OPPOSITE: Spanish-style elements include entrance doors from San Miguel de Allende, Mexico, and a tile-lined reflecting pool. RIGHT: Lush ferns and palms line the entrance wall. BELOW: English and French 18th- and 19th-century clocks are displayed atop a 17th-century Dutch marquetry chest in the front living room.

Coconut Grove Tudor

The Miami Residence of Maurice and Mercedes Ferré

ARCHITECTURE BY BERNARD ZYSCOVICH, AIA
TEXT BY BETH DUNLOP
PHOTOGRAPHY BY STEVEN BROOKE



THE TREES, A GROUP of huge and sprawling southern live oaks, would mesmerize Maurice and Mercedes Ferré when they passed by the tiny Tudor cottage in Coconut Grove. Some years after the couple had first succumbed to its charms, the little cottage tucked under the trees was put up for sale, and they bought it.

Maurice Ferré was winding down a six-term career as mayor of Miami; Mercedes Ferré had just sold her family home, the Villa Santa Maria, a vast Spanish-style house overlooking Biscayne Bay where they had lived during much of their marriage.

It was a period of transition. "At the time," says Mercedes Ferré of the sixty-year-old cottage, "we thought we would make it a *garçonnière*, a place for our grown sons to live, and we'd have an apartment downtown."

But the lure of those oak trees was too powerful, and they soon began planning a home for themselves in this verdant Miami residential neighborhood. Their architect, Bernard Zyscovich, began to transform the lit-





"The exposed roof structure and framing reiterates the steep slopes of the house's exterior," says Zyscovich. ABOVE: Interior windows in the front living room reveal the upstairs library. The 16th-century Dutch tapestry is a family heirloom. Upholstery fabrics from Brunschwig & Fils. RIGHT: "This is very much a house of changing light," says Maurice Ferré. The dining room features a transparent gable-end and a skylight.

tle cottage into a residence that would suit a six-term mayor of Miami with a large and close-knit family that included five grown children.

Zyscovich, although educated at Pratt and in Venice, is a Miamian with a particular awareness of the delights and eccentricities of local styles. But a Tudor cottage? Even in eclectic Miami, where the dominant historic style of Mediterranean Revival is an impure pastiche of the Italian, Spanish and Moorish, such a cottage was unusual. Yet in the context of the landscape it seemed somehow right, as if it had been plucked from the pages of a child's picture book.

"We decided that the feeling of the cottage and the landscape was appealing, though the building itself was essentially useless," says



Zyscovich. By the time the house was finished, all that remained of the original structure were the foundation and the fireplace—and the sense of living in the midst of an enchanted forest. Thus Hioaks, as the house was eventually called, came into being.

For all the seriousness of the architecture, there is a caprice to the house as well. Although he turned to Sir Edwin Lutyens as an academic architectural reference, Zyscovich says he found himself envisioning scenes from *A Midsummer Night's Dream* as the work on the house progressed.

It is pale coral pink—a color drawn from Miami's great Villa Vizcaya—with wood-shake roofs. Gable-ends of glass and timber, rather than the typical stucco and timber, provide

continued on page 194





Zyscovich modified the English-style country house to suit the tropical Miami climate. "The notion of the Tropical Tudor style is reinforced with the glass-filled gable-ends," he says. "I love how the color of the shingles matches the bark of the oaks," adds Mercedes Ferré, who, along with her husband, was drawn to the property by the huge trees.



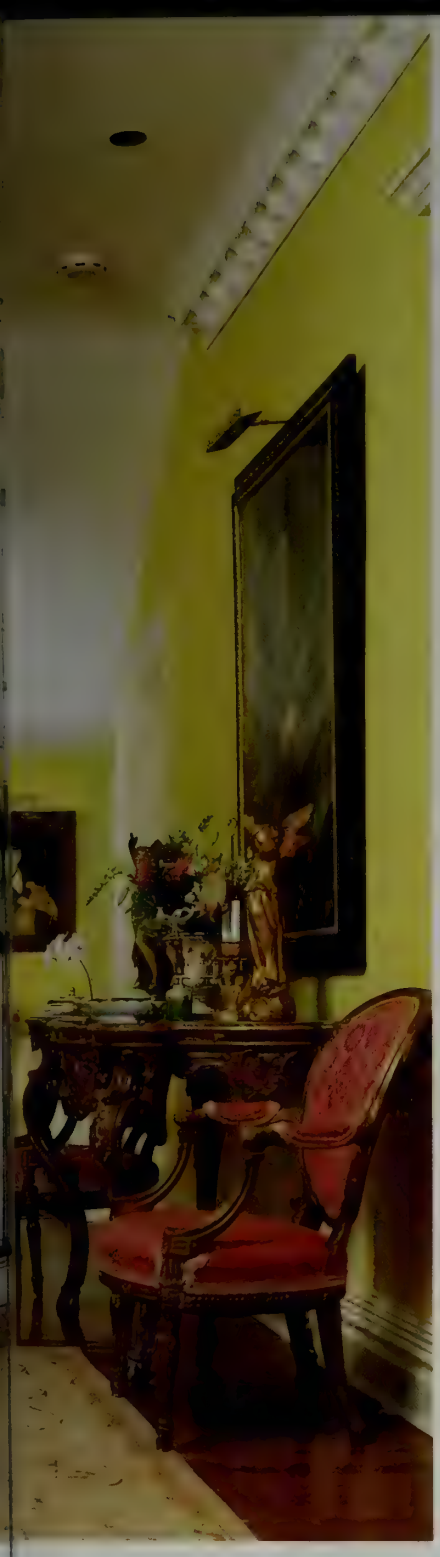


A Toronto Georgian

Southern Grace for a Northern Designer

INTERIOR DESIGN BY ROBERT DIRSTEIN, ASID
AND JAMES ROBERTSON
TEXT BY DAVID LASKER
PHOTOGRAPHY BY PETER VITALE

ABOVE LEFT: The beauty of ivy and 50-year-old euonymus were primary inducements for designer Robert Dirstein and his late partner, James Robertson, to buy and restore a Georgian-style house, built in Toronto circa 1910 for a woman from Savannah. The plantings, combined with the black shutters and door, "added to the historical aura," says Dirstein.





ABOVE AND ABOVE RIGHT: "The entrance hall had the usual vestibule we northerners tend to build for warmth," notes Dirstein. "We removed it and, for character, added moldings." He also eliminated the draperies from the Palladian window on the landing. George III–style armchairs upholstered in Brunschwig & Fils damask are from Sotheby's. Aubusson rug.

"THE MOST DIFFICULT ASPECT was resolving the design to please two outspoken professionals," says interior designer Robert Dirstein about restoring his Toronto house to its original Georgian splendor. The project, undertaken with his late partner and friend, James Robertson, presented numerous opportunities for conflict. For while both men favored a look of traditional opulence, each had evolved his own style. Dirstein tends toward a grand, formal statement using French furniture; Robertson pre-





ferred a more casual, intimate English look (see *Architectural Digest*, September 1986 and February 1987). Instead the two would "sit down, discuss all the options and decide mutually what would be perfect for the space."

"A very fine re-creation of a southern house," is Dirstein's assessment of the three-story, 4,000-square-foot house built circa 1910 in Toronto's fashionable Rosedale district. In fact, the house is similar to homes in Savannah, where the wife of the original owner grew up, and a tour of her old stomping grounds was included in the architect's commission. Though he embellished the austere brick structure with features that are not, strictly speaking, Georgian—such as the delicate, Adamesque elliptical fanlight and door surround and the vigorous Doric portico—the façade has nonetheless won a place in the hearts of local architecture buffs.

Long before occupying it, Dirstein and Robertson had grown fond of the house through their friendship with the occupants of the previous forty years, the Gordons (the Honorable Walter Gordon was minister of finance in Prime Minister Lester Pearson's cabinet during the 1960s). So when the house became available, the partners jumped at the opportunity.

Says Dirstein, "We were attracted by its coziness and warmth," which was supplied literally as well as figuratively by six wood-burning fireplaces. Other blandishments were the Palladian window at the stair landing, the high ceilings and the abundant service facilities, such as the large butler's pantry and separate entries. Though such features of fine older homes often go unappreciated (and unpreserved) today, the Edwardian space-planning jibed with the designers' formal style of entertaining.

But while Dirstein and Robertson were happy enough with the fabric of the house, they immediately launched into six months of redecorating. To add architectural interest to the existing plain white walls, they installed rich

PRECEDING PAGES: An Irish breakfront containing English and French botanical porcelains dominates the living room. "I collected them first," says Dirstein. "Then Jim took it up with a vengeance, the way he did everything." The portrait of two children is 18th century. Tapestry pillows on the Louis XVI–style settee are from Sotheby's Rockefeller sale. Striped silk table skirt, Scalamandré. Aubusson carpet. BELOW: Hand-painted paper from Gracie lines the dining room walls. A Georgian-style double-pedestal table is surrounded by Neoclassical chairs covered in Clarence House silk. Crystal lusters decorate the pine mantel, while polychrome torchères ornament the windows. Fabric for draperies, swag and trim, Scalamandré.



historical moldings, chair rails and door surrounds, and they enhanced the fireplaces with antique mantelpieces.

The Dirstein-Robertson touch is evident right from the front door, where a pair of flanking Doric columns (commemorating the demolished vestibule) add ceremony to the act of entry. In the nearby library, the deep green color scheme derives from the walls and the antique Aubusson rug purchased in Paris—typical of the many eclectic items acquired during the designers' frequent travels.

Yellow damask walls in the living room enunciate a suitable formal tone. Particularly intriguing is the designers' manipulation of scale. Pieces such as low seating and the Steinway grand visually enlarge the room, while the immense proportions of the eighteenth-century Irish breakfront balance the bowed floor-to-ceiling windows opposite. Muntins on the windows and breakfront—which contains antique English and French botanical porcelain—in turn blend with the room's more delicate furnishings. These include Robertson's favorites: the eighteenth-century Venetian bodice-back chairs with scrollwork frames that flank the fireplace. On the Louis XVI–style settee near the breakfront are eighteenth-century French tapestry pillows from the former Nelson Rockefeller residence in Washington, D.C.

"This looks like the Plaza Athénée!" exclaimed one friend on viewing Dirstein's bedroom. Besides evoking the luxe Paris hotel, the room exemplifies Dirstein's penchant for strict, fairly formal interiors. "It contains striped silk-upholstered walls, a Louis XVI–style mahogany-and-gilt bed with a Sun King emblem, and a wonderful carved English pine mantel," says Dirstein.

Elsewhere in the house, however, "there is no room or corner that you can point to as 'his' or 'mine.' " The longtime partners successfully merged their distinctive personalities into a seamless whole that, Dirstein affirms, "crystallized our style."□

BELOW: Dirstein wanted a "formal but comfortable" bedroom. "I'd owned the mahogany-and-gilt bed twenty years ago, then sold it to a client and eventually bought it back," he says. A Louis XVI–style *secretaire à abattant* conceals the television. The mantel is English pine. Clarence House silk used for walls, draperies and bed covering.



Lady of the Canyon

Actress Peggy Lipton's Hacienda in Bel-Air

INTERIOR DESIGN BY JOHN COTTRELL
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY MARY E. NICHOLS

SOME PEOPLE LIKE living high, on hills, air swimming around them. Others like a lower life—in valleys, canyons—soil pressing against them. Peggy Lipton, spiritually oriented though she is (she has a pair of photographs of her Indian teacher, Gurumayi Chidvilasananda, by her bed), is dedicatedly down-to-earth. "I'm a canyon girl," she says. "I've lived in every canyon in California—Coldwater Canyon, Topanga Canyon and now Stone Canyon. I love the flowers, the dark green, the cloistered feeling of them—it's a womb feeling."

Lipton recalls how she once lived with morning glory vines growing up windows and quilts hanging on walls. "Nothing matched but everything was harmonious. Those were my *Mod Squad* days," she says, describing a lifestyle that sounds anything but "mod." (Peggy was barely out of high school when she was hired in the late sixties for that popular television series about three young undercover cops who chased around and were hip together. With her lanky long blond hair she played the quintessential flower child, but



"There's no place in this house from which you can see another house. You feel secluded," says Peggy Lipton, describing her private Bel-Air hacienda with interiors designed by John Cottrell. An open-beam ceiling and fireplace add to the living room's expansive feel. Stroheim & Romann velvet.







LEFT: Sunlight streams into the living room, "which was the main attraction for me when I first saw the house," recalls Lipton. "I loved its sense of space." An interplay of textures is created by a carved wooden mirror, gilded brackets and an iron-and-stone low table.

with a take-charge twist. She won a Golden Globe and was nominated for an Emmy four times, but she was shortly to disappear into marriage—to the musician/composer/producer Quincy Jones, from whom she is now separated—and motherhood: Kidada is now fourteen; Rashida, twelve.)

When Peggy and Quincy bought their rustic hacienda in Bel-Air's Stone Canyon in 1976, a main attraction was a large living room dominated by an oversize adobe-brick fireplace with a hand-plastered mantel; the room also offered a pegged wide-plank floor and a wooden open-beam ceiling all of fifteen feet high. "It feels like a burst of space, because the front hallway you enter from has a low adobe ceiling," she says.

There was an old-fashioned kitchen off to one side and three bedrooms off to the other. Peggy and Quincy soon added two bedrooms and redid the master bedroom suite in the back of the house. The kitchen they turned over to architect Edward Walsh. "I blew away a wall so there was one open kitchen/breakfast room overlooking the canyon," he says. "Then I put in granite counters and white-oak cabinetry, and I laid a terra-cotta floor that really played up the country feeling of the house."

For some reason, that huge living room resisted domestication. Years passed and it continued to have nothing in it but a black-lacquer baby



BELOW: On a wrought-iron-and-marble table, photographs of family and friends share space with an Art Déco vase. The table's delicate tracery contrasts with the living room's hand-plastered adobe walls and planked-and-pegged floor. Southeast Asian bowls.





OPPOSITE: "We enclosed an exterior corridor in order to provide additional flow through the house," says Cottrell. The newly created entry gallery is decorated with iron wall sconces, an antique folk-art rabbit, a stripped-pine table and a Mexican rush-woven ladderback chair.

grand piano and a peach-colored wool rug. "I didn't know what to do with it," Peggy confesses. "So the kids did cartwheels in it and had all their parties there. Quincy's name for it was 'the bowling alley.' "

In 1984, Peggy and Quincy decided it was time for a bigger house. One of the first places they looked at belonged to Los Angeles designer John Cottrell. "John's house was too small for us, but Quincy loved the way it was furnished—so masculine," Peggy says. Cottrell, coincidentally, knew *their* house very well, having visited the original owner many times. He recalls, "I said to Quincy, 'It's such a wonderful house, why give it up? Why not add on?' I told him we could expand it and it would look as if it'd never been played around with. And he said, 'Yeah, and then after that let's get some furniture in there so I can sit down.' He's a real nester."

Cottrell brought architect Harold Levitt in, and Peggy and Quincy moved out—up the road about a block. Over the next year and a half, Cottrell and Levitt proceeded to all but double the size of the house—from 6,000 to 11,000 square feet. In effect, they piggybacked the house up the hill. Peggy claims, "People who walk in here say, 'I can't believe there's all this house back here—it looks so small from the street.' And they always say they feel they're not in L.A., that they're in another country, another century." For Cottrell was true to his word: Finding an abandoned adobe house in Los Angeles, he bought it so he could use the adobe for facings for Peggy and Quincy's house—with the result that one is hard-pressed to tell the original materials from the new.

Cottrell and Levitt added dressing rooms, baths, carports, garages—and



ABOVE: Peggy Lipton sits in the log-and-glass-roofed atrium addition with designer John Cottrell. "Instead of buying a bigger house, John promised that we could add onto this one in such a way that it would look like it had never been touched. He was right."

they didn't stop there. They went on to enclose—with a log-and-glass roof—half of an open patio on the back side of the living room, making a sun-room/atrium. Next they opened up the ceiling of the master bedroom by installing an electric sliding screen that permitted a view of an old and beautiful oak tree. (Skylights were used in other places too—the kitchen and living room, for example—because the house was so dark.) Then they put in a window seat where one could sit and watch a waterfall spill over rocks into a basin in front of the bedroom—they also redid the waterfall and the rocks. "I put agate chimes that I bought in Montana outside the bedroom so I could hear the waterfall and the chimes at the same time," Peggy says.

A pool pavilion, featuring twenty-foot ceilings, a full kitchen and walk-in fireplace, was set into the hill, and a two-story skylit studio with its own entrance was built off the family room. Quincy Jones wrote music, entertained friends and held business meetings there. "*Thriller* came out of that house," Peggy reminds us. "Michael Jackson, Marlon Brando, Paul McCartney, Jesse Jackson—a lot of famous types—tripped through the portals. People floated in all night long, and some of them stayed for days. I was always cooking breakfast and making tea."

The only addition that Peggy even half regrets is that of a stone-and-

continued on page 196



OPPOSITE: "I bought the Klimt drawing on a trip to Rome," recalls Lipton. The master bedroom fireplace is ornamented with colorful Mexican tiles. Fabric from Stroheim & Romann.

ABOVE: "We put in an open ceiling with electric sliding screen so I can gaze out at the garden and its old oak tree." The pine bombé cupboard is Dutch. Trestle table from Mexico.

RIGHT: "The grass-and-flagstone motor court was added," notes Cottrell, "so they could have large gatherings. It even holds an orchestra."







On the Sound

Breezy Style for a Long Island Estate

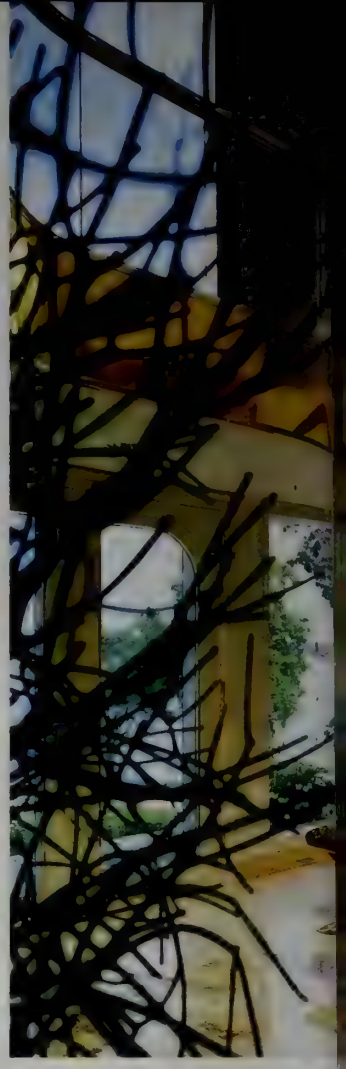
INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

It is a house that in its relentless perfectionism belies the rumor that serious craftsmanship is no longer available.

KINGS POINT is a deceptively pastoral slice of suburban New York. The pleasant colonial-style houses appear to sprawl on comfortably sized lots, and there are tantalizing views from many of them of the richly wooded headlands and sail-dotted waters of Long Island Sound. It is a setting that suggests seasoned money, inherited furniture and a family retainer or two of equally heirloom status.

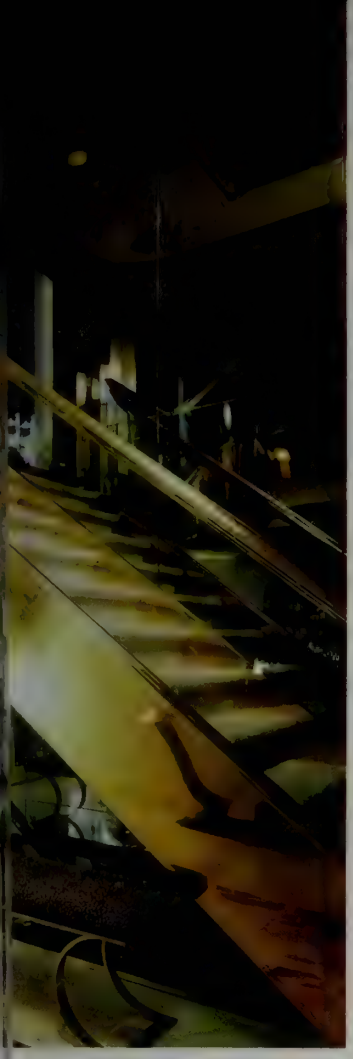
But look again, and it is swiftly apparent that many of the houses are brand-new. Another look reveals the discreet shoehorning of properties that denotes a highly desirable community within a half hour of midtown Manhattan.

Perfectly sited at the end of one serpentine drive, with a Winslow Homer view of land and water, is an innocent-looking house of painted white brick. Says designer Michael de Santis, "When we first started



PRECEDING PAGES: A Henry Moore bronze seems to welcome the sea and sky with open arms in the living room of a North Shore house recently redesigned by Michael de Santis. Sofa fabric, Fonthill. Snakeskin box, Ambience. BELOW: A de Santis signature, the neutral palette here emphasizes the airy qualities of this home on the Sound. Marble obelisks and sphere from Lorin Marsh. Ambience Bombay box and ivory head. *Black Swan*, the bronze on the piano, is by Mark Gero. Sofas at left covered in Clarence House fabric.





working on the place, it was a small ranch-style house, much too modest for the location. It fitted neither the address nor the view."

After massive renovation that left very little but the structural walls intact, a two-story, solid, rather conservative house emerged. "It had to be painted white," says de Santis. "Originally we experimented with pink, but apart from the predictable outrage of the neighbors, we found it looked much too garish. Hot colors don't work in the Northeast—I think it has to do with the darkness of the surrounding foliage."

The interiors, however, are a sleek reversal of the traditionalism outside. "The owners are an entrepreneurial couple; they're very much a product of the eighties," de Santis says. "They wanted a house in which they could feel the excitement and freewheeling quality of their working world. Yet they also wanted an escape, a place to forget the pressures of business and focus on their family."

The immaculately gleaming rooms seem a long way from Long Island, or even from the temperate zones. The brass, marble, lacquer, silver-leaf and snakeskin surfaces suggest a resort in the tropics, which might in turn have been based on a temple to a local goddess. The generous use of highly finished materials suggests an infinity of labor to keep things in pristine condition, while a multiplicity of reflection seems to demand perfection from the onlooker as well. Behind the crystalline luxury of the house there is an urgent sense of the hard work that enabled the owners to reach the end of this particular driveway, and even more so, the ongoing discipline that keeps them there.

"I was lucky with the owners," de Santis notes. "They're busy people

LEFT: Gleaming surfaces and immaculate finishes characterize the design, as epitomized by a staircase de Santis created out of an awkward space near the entrance that had formerly housed a closet and a guest bath. BELOW: The formal dining room continues the interplay of textures and finishes, with silver candelabra and tea service highlighting the Ron Seff inlaid table and fluted cabinet. Taffeta fabrics are from Scalamandré. Table is set with Cartier flatware, Baccarat stemware and Frette linen. Cachepot from Lorin Marsh.

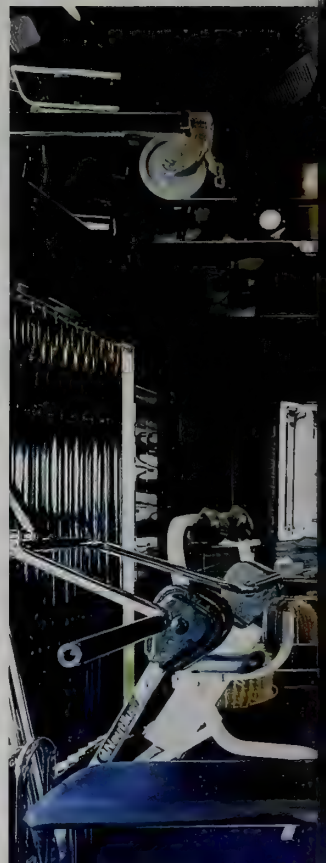


ABOVE: Carved-glass doors in the master bath have a motorized blind for privacy. Tub surround and floor are of pink onyx. Brass-and-Lucite bench from Ron Seff. Towels from Frette. RIGHT: Carved out of the attic, the double-height gym features a sauna and study.

who'd seen my work and liked it. So I was given a very free hand. That can sometimes be an ambiguous blessing, but in this case it was a true luxury. That kind of freedom gives you time to sit down and really think about what works in a given space. It also builds a special empathy with the clients. The more they trust you, the more you want to do a wonderful job for them."

As far as style is concerned, the interiors would have been impossible without the revival and revitalization of Art Déco. In fact, by the end of the century, a neo-Déco school will probably have been identified by scholars of such matters. The house teems with examples, from the curious brass, steel and leather chairs in the dining room—which combine elements of Déco with neo-Directoire—to the lacquered tables in the living room, which prove on close inspection to be inlaid with frail borders of silver leaf, while being themselves vaguely Oriental in shape.

It is also a project that in its almost relentless perfectionism belies the rumor that serious craftsmanship is no longer available. The whole effect of the design relies on its immaculate execution, and the eye cannot find a flaw, from the glowing lacquer of deep-coral walls to the mirrorlike finish on the handsome brass staircase.







ABOVE: The master bedroom windows are a continuation of the window-walls in the living room. Clarence House stripe on ceiling and bed lends a tented effect. Scalamandré silk covers the chaise designed by Michael de Santis. Edward Fields rug.

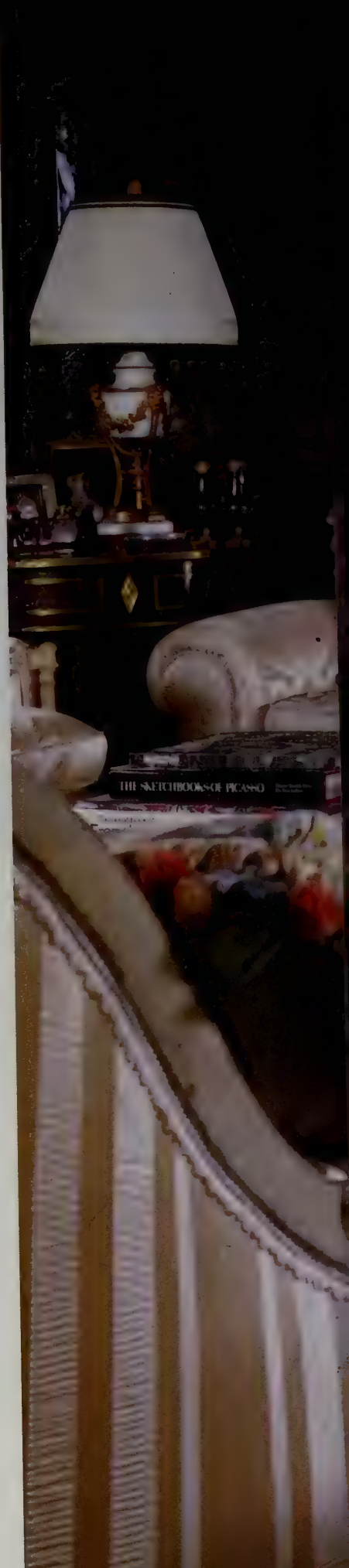
Michael de Santis is by no means a sentimentalist, and a vernacular approach means little to him. This stems partly from working so often in his career within the bare shell of a Manhattan high rise. "If I were to say that this house has a style, I would say 'Mediterranean,' " he muses, "but more a sea of the imagination than the real thing.

"Unless you're working with a truly historic property, trying to be authentic about local materials and traditions isn't really desirable at this point in time. We're living an international life today. The challenge for designers and their clients lies much more in how to integrate the different influences we're bombarded with and make them work for us. The danger is that it's all going to lapse into visual chaos otherwise.

"Things don't have to belong to a strict period or style," he continues, "but they should have a rightness of scale and a sense of congruity with what's around them. And, of course, the common link is quality. That's what I always stress."

As if to prove his point about the old communing with the new, the fine piano in the living room has a copy of "Uptown Girl" prominently displayed on its music stand. To Michael de Santis, it seems to make a lot more sense than "Für Elise."□





The elegant, formal side of comedienne Joan Rivers is revealed inside her Beverly Hills house. BELOW: Rivers and her daughter, Melissa, in front of their 1983 portrait by David Remfry. ABOVE: The entry to the house, which underwent two renovations by designer Louis Malkin, reflects her love of the 18th century. One of her favorite pieces is the Georgian double-chairback settee, from Sotheby's. Chippendale pedestal table and chandelier from Stair and Co. The border of the stairway carpet, by Stark, complements that of the rug. RIGHT: A coromandel screen dominates one wall of the living room. Low glass-topped table with steel-and-ormolu legs from P. E. Guerin. Russian oval table, far left, from Gene Tyson. Fabric on sofa by Scalamandré.





ARCHITECTURAL DIGEST VISITS:
Joan Rivers

INTERIOR DESIGN BY LOUIS MALKIN
TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY MARY E. NICHOLS





OPPOSITE: To the left of the piano is *Summer Friends*, 1948, by Milton Avery. Of Camille Bombois's *Le Verre de Vin Rouge*, right, Rivers says, "Vincent Price, who helped me select some of the artwork, told me that this is the way I look at a dinner table, sipping my wine and forgetting to eat." Painted and gilded Russian armchair, right, from Gene Tyson. The 19th-century Indian rug is from Dildarian. ABOVE: The pine-paneled library is furnished almost exclusively with English pieces. A pair of Sheraton armchairs by the window flank a circular bookcase. Several of Rivers's own needlepoint cushions are around the room.

JOAN RIVERS IS at least two different people. One of them is the woman we see on television—kinetic joke-cracker, blunt and bawdy and often outrageous. The second Joan Rivers knows full well that the first one is an act, her act, a carefully constructed character created to shock us, make us laugh. This other Joan Rivers is an elegant, gracious woman—still warm and salty and funny, with that trademark crackly voice, but also a woman who reads seventeenth- and eighteenth-century history for fun and whose great pleasure is hosting formal dinner parties. She is a woman with a passion for antiques, fabrics, flowers, privacy, home.

The Beverly Hills house that Joan Rivers and her late husband bought fourteen years ago has not one show-business touch, no testimonials in pictures or posters or plaques to her vast success as a writer or performer in clubs, on television, in movies, on the stage. It is filled with eighteenth-century French, English and Russian antiques, at once formal and inviting, and its elegance is entirely to her liking. "It really isn't a California house," she says, a style she characterizes as "the hugest sofas you can find, state-of-the-art equipment and whatever the latest trend is. You open anyone's door and you don't know whose house it is. In my house, no matter what state you're in, you know you're in my house."

Her house is such a departure from



the California norm that, says Rivers, a woman once walked in the door, saw the period furnishings and said, "Who died here?" Joan Rivers laughs when she tells the story; she couldn't care less, she makes perfectly clear, what other people think. To her, "California" implies a lemminglike following of fads, decorating in a certain style "because Barbra Streisand decided she liked it. I'm proud to say that there is no Déco and no Arts and Crafts in my house." She reserves a special distaste for the latter style: "You go from Nouveau to Déco, and look what's in the middle. Yuck."

At the moment Rivers is in New York, where she began her career in clubs and off-Broadway. She has just finished playing Kate, the mother in Neil Simon's *Broadway Bound*, to glowing reviews. She is temporarily living in a hotel suite, and she hates its impersonality. Her Yorkshire terrier, Spike, is with her; she has surrounded herself with books, added family photographs and one of her needlepoint pillows ("What fresh hell is this?" it reads, the line Dorothy Parker used when answering the telephone), but it isn't home. So desperate is she to put her own stamp on the suite that she has asked the hotel if she can re-cover a sofa.

This sensitivity to her surroundings comes naturally to Rivers, for she was brought up with beautiful things. Her father was a successful doctor; her mother was extravagant and socially ambitious but also a woman with a sure sense of style. When Rivers was a teenager the family moved from their Brooklyn home to her mother's dream house, a huge, handsome colonial in the tiny suburb of Larchmont. "Elegance was my mother's religion," writes the comedienne in *Enter Talking*, the memoir of her early years, "and her home was its temple." The lampshades were of heavy silk, the good silver was always used, the ketchup had its own sterling holder, and knife and fork had to be placed just so, side by side, at the end of every meal. However

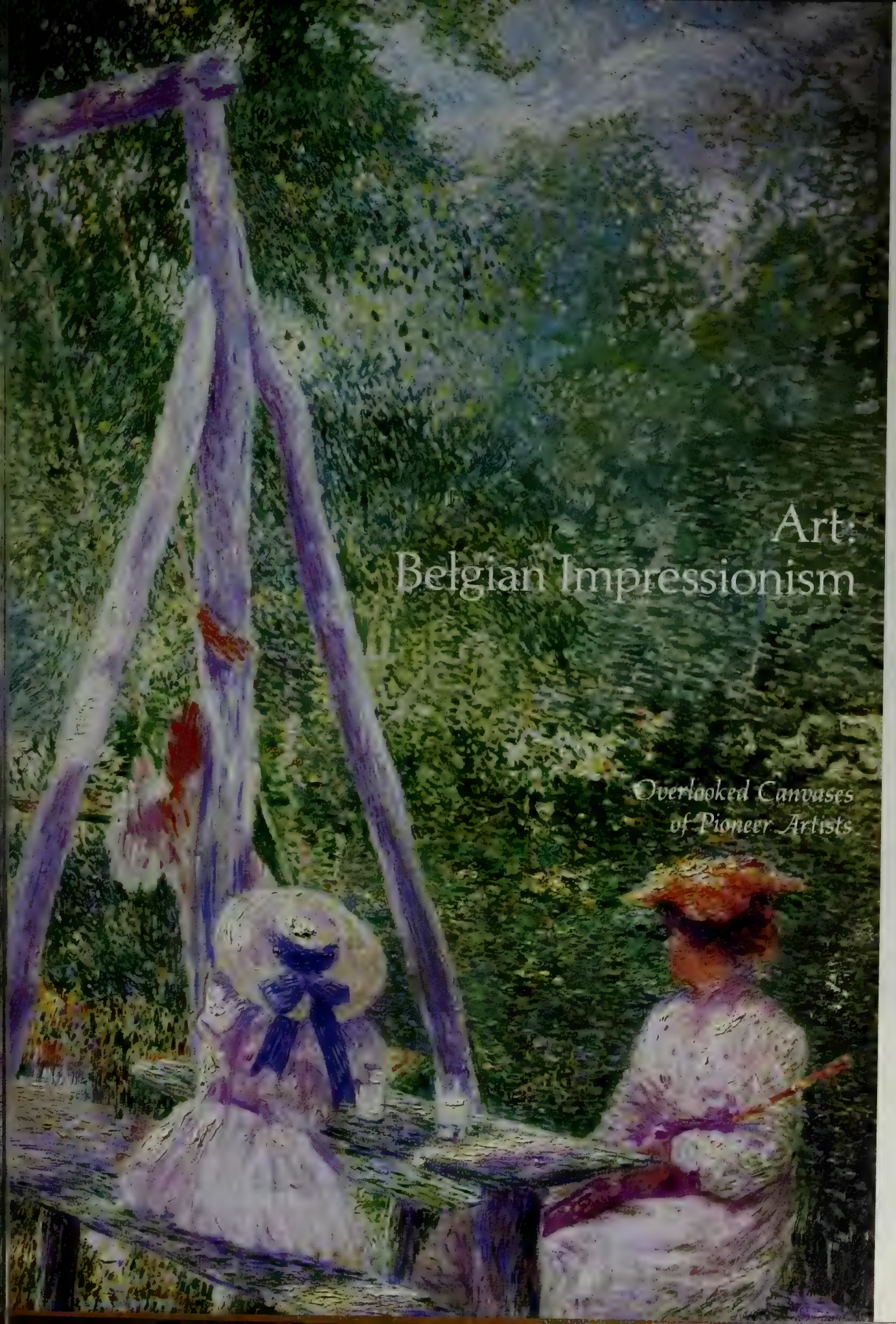
continued on page 198





OPPOSITE: *Race Horse with Jockey Up*, 1833, by Thomas W. Bretland is set against a mural in the style of 19th-century French scenic paper. Rivers, who hosts formal dinner parties, sets her dining table with silver and china that belonged to her mother. Plateau from Nesle; draperies from Scalamandré. TOP: "The bedroom is wonderful, so soft," she says. "Women look great in peach or pink. You lie down on peach sheets and you look pretty good." A lace-hung canopy bed and an 18th-century portrait that was her mother's enhance the room's femininity. Mantel and French fire screen from Danny Alessandro. ABOVE: "I have a very orderly 18th-century mind," says Rivers, whose rose garden reflects that formal sensibility.





Art: Belgian Impressionism

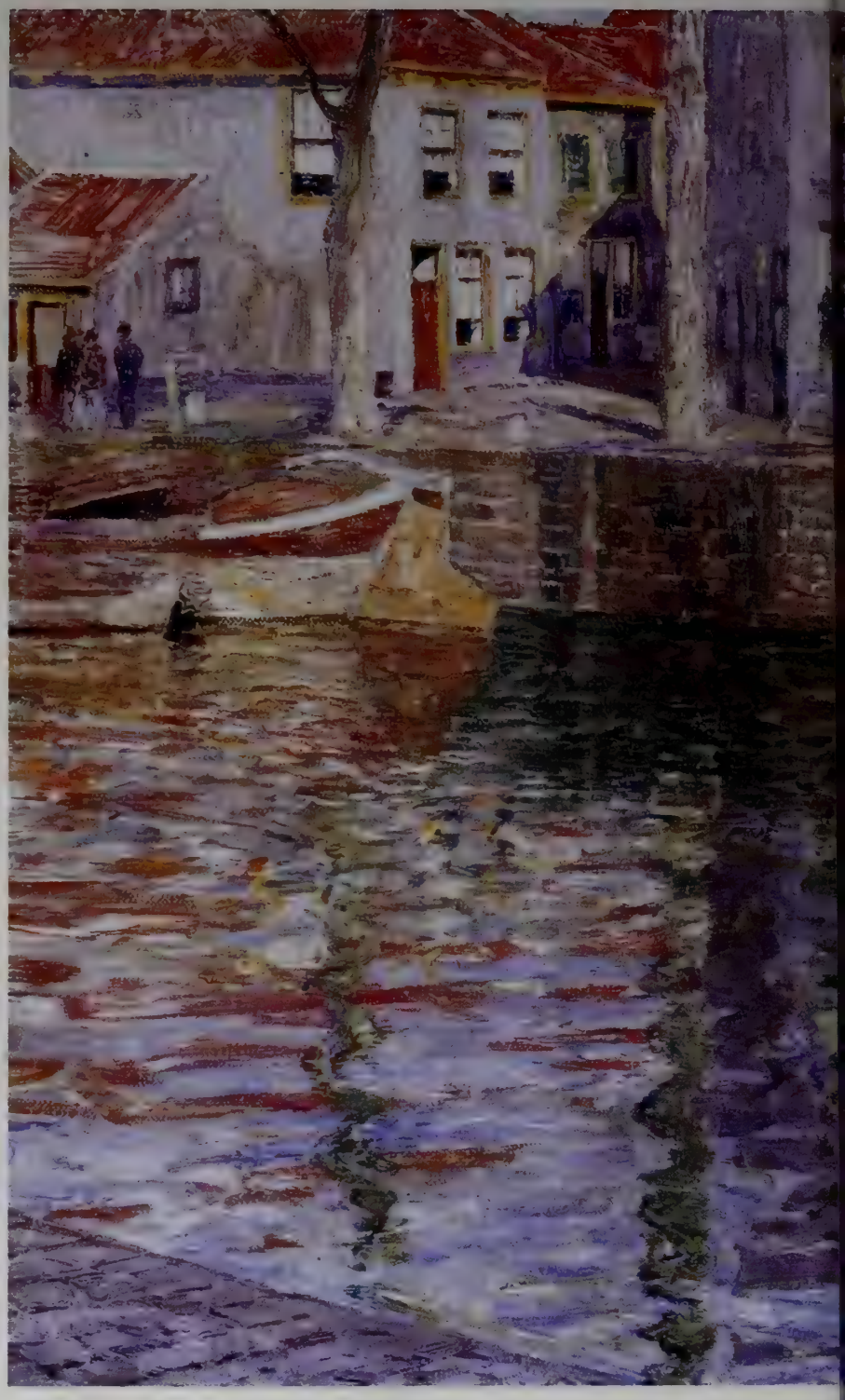
Overlooked Canvases of Pioneer Artists

TEXT BY DEBORAH SOLOMON

ASKED TO NAME some Belgian artists, most people probably couldn't think of more than two or three. René Magritte is the most obvious. Paul Delvaux was another Surrealist. Then there's James Ensor, the Expressionist. Anyone else? While the seventeenth century produced Rubens and Van Dyck, it's been the fate of more recent Flemish artists to be overshadowed by their French contemporaries. Judging from the dearth of information on the Brussels art scene since about the mid-nineteenth century, one might almost think its contribution to modern culture consisted primarily of chocolate and linen lace.

Yet no one familiar with a group called Les XX (or The Twenty), which flourished in Brussels a century ago, could overlook the city as a progressive center of modern art. Most of the members of Les XX are still fairly obscure in this country, but they're gradually becoming better known as the avant-garde artists who introduced Impressionism to Belgium. They came of age at a time when the Brussels art scene was still dominated by the academy, and when mediocre history painting represented mainstream taste. "We propose to topple everything, and put our poor bourgeois country back on the map." So wrote Octave Maus, a feisty attorney and patron of the arts who organized Les XX in 1884 and presided over the influential group until its demise nine years later.

Les XX was a highly experimental group that subscribed to Richard Wagner's theory of *Gesamptkunstwerk*, or "total art work"—a belief that music, poetry, drama and painting are best approached as one entity. They sponsored lectures on Mallarmé and Verlaine, and held recitals where one could hear recent compositions by Fauré and Debussy. But the main focus of the group's activities was organizing annual art exhibitions at the Palais des Beaux Arts, where for a modest fifty centimes' admission visi-



PRECEDING PAGES: *Printemps*, Franz Gailliard, 1895–1900. Oil on canvas; 50" x 68". Liberation and innovation characterized the arts in turn-of-the-century Belgium, where avant-garde painters adapted Impressionism and its various offshoots to their own distinctive styles. Here Gailliard combines broad Impressionist strokes with small dots of paint to portray the transforming qualities of light. Whitford & Hughes, London. ABOVE: *Across the Canal*, Emile Claus, 1900. Oil on canvas; 25⅛" x 47⅛". Near the Belgian border in the south of Holland is the village of Veere (seen here), where Claus often painted in summer. Fascinated by the effects of sunlight, he embraced a modern approach to the Flemish tradition of light and became the leading exponent of Luminism—the Belgian form of Impressionism. Gallery Gudrun, Ghent, Belgium.



tors could learn of the latest developments in avant-garde art.

If Les XX's exhibitions featured the work of such native talents as Ensor, Fernand Khnopff, Théo van Rysselberghe and Guillaume Vogels—to mention only the most impressive of the group's twenty founding members—they also introduced the Belgian public to Gauguin, van Gogh and Mary Cassatt, who were among the many foreign artists invited to participate in the shows. The lineups were impressive, and the shows invariably drew large crowds. Who attended? "*Tout-Bruxelles* of the art world," as one paper put it. "The people who know painters, who love Wagner and who put on their parlor table the latest novel from Paris."

Although Les XX represented no particular school or program, it was initially known as "the sanctuary of Impressionism," as one critic



ABOVE: *Les Petits Pecheurs,* Modest Huys, circa 1905. Oil on canvas; 36" x 44". With swirling brush strokes similar to van Gogh's, Huys portrays the Flemish countryside that he loved. But unlike van Gogh, Huys observed the Impressionist practice of recording nature in a more objective manner. Schillay & Rehs, Inc., New York. OPPOSITE: *Moulin en Flandres,* Théo van Rysselberghe, 1894. Oil on canvas; 32" x 28". Van Rysselberghe, who gravitated toward Neo-Impressionism after seeing Seurat's work in 1887, had helped to found Les XX three years earlier; the group introduced Impressionism, Neo-Impressionism and Symbolism into Belgium. Adopting Seurat's Divisionist technique, he applied pure, unmixed pigments in tiny amounts to achieve luminous effects. Galerie de Jonckheere, Brussels.

noted derisively. He was no doubt referring to the plein-air scenes of van Rysselberghe, Willy Finch and Guillaume Vogels, all of whom had begun to experiment with the loose brushwork and bold palette of the French Impressionists. Yet it was not as Impressionists but as Neo-Impressionists enthralled by pointillism that Les XX's members would ultimately make their mark.

A decisive moment came in 1887, when Les XX exhibited Georges Seurat's celebrated work *A Sunday on the Island of La Grande Jatte* at its annual show. The repercussions were quite profound. Seurat's Divisionist techniques, which were based on quasi-scientific theories and sought to restore spatial depth and equilibrium to painting, struck Belgian artists as appealingly intellectual compared to the spontaneous methods of Impressionism. Finch was the first Belgian convert to Neo-Impressionism, and he was soon followed by van Ryssel-

continued on page 200

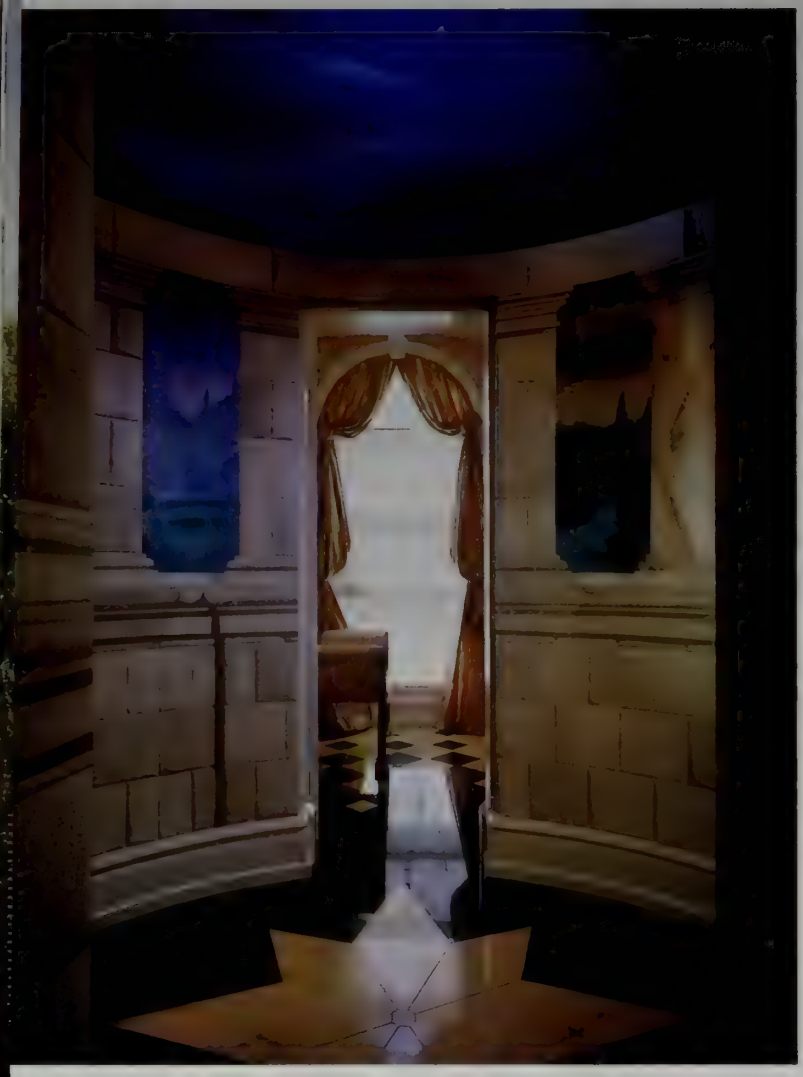

1894



Architecture: Stanley Tigerman

TEXT BY ROBERT A. M. STERN
PHOTOGRAPHY BY BRUCE VAN INWEGEN







PRECEDING PAGES: Obelisks mark the entrance to Stanley Tigerman's latest classical design in a Chicago suburb. The brick house with clay-tiled roof has an arched entrance door surrounded by circular windows inspired by Palladio's Villa Poiana. ABOVE LEFT: A small rotunda with trompe l'oeil murals is located off the entrance hall. "As a rotunda, it is a 'turning mechanism' that redirects one into the library," says Tigerman. ABOVE RIGHT: A two-story entrance hall holds a double stairway with sweeping handrails of burnished metal and painted wood.

STANLEY TIGERMAN HAS NEVER been patient with the conventional architectural wisdom; he always goes the extra step. In the 1960s he took on the era's fashion of megastructural exhibitionism, brilliantly proposing Instant City (1966), a city of endlessly repeated, inhabited pyramids. In the 1970s he carried Pop art and communications theory to the further reaches of expression with the salaciously anthropomorphic Daisy House in Indiana (1976–77) and the animal-faced Anti-Cruelty Society building in Chicago (1977–79). Now, as classicism once again captures the imaginations of our best architects, Tigerman is ready with new salvos, housing a high-class hamburger joint, the Hard Rock Cafe, in eighteenth-century classical pavilions in Chicago and Houston, and entombing the machines of an unmanned Chicago electrical substation in a Georgian manor. Whatever the style, Tigerman is a Diogenes for our time, searching in the crev ices of prevailing ideology for the ironies that can bring new insights to the architectural debate.

This recently completed house is Tigerman's most classi cal to date. On its site in the northern suburbs of Chicago the sharply defined box of local brown brick roofed in tile makes an emphatically classical gesture by imposing cubi geometry on a random landscape. Entering the property one is struck by Tigerman's skill at wresting formal gran deur from the banalities of a relatively restricted suburba subdivision site. To begin with, the customary yards— front, side and back—are dispensed with. The house is a cube set in a cultivated circle; all else is left to prairie. Nor is it casually approached. Instead, one enters between obe lisks up a short, straight drive to a three-sided entry court Right away, you are in the presence of order, a classical





ABOVE LEFT: "The design of the fireplace was inspired by Egyptian funerary monuments," says Tigerman of the limestone-and-marble fireplace carved with reed-patterned ceiling and floor molding and a fluted overmantel. Interiors throughout are by Barbara Palmer Kutchin. ABOVE RIGHT: Tigerman detailed the mahogany paneling and bookshelves in the library with gold leaf accents. "The apsidal termination is one of the classical devices employed to end an axis," he says. Art Déco–style horses are set off in the paneled apse.

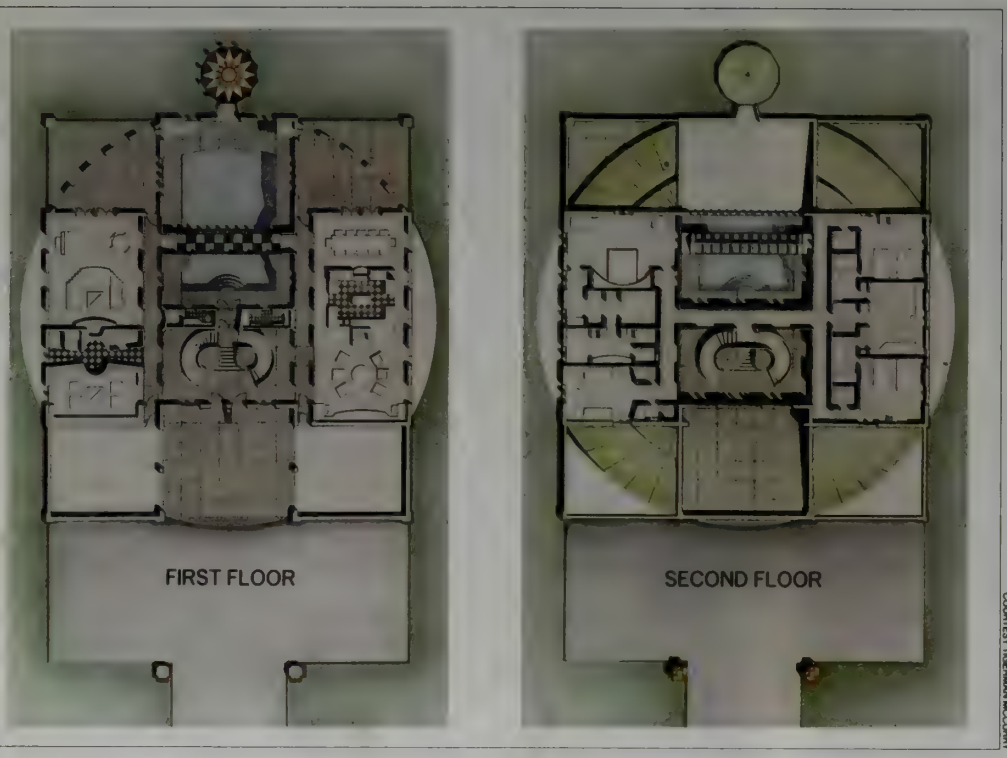
preserve that combines a knowing show of historical references—the tiara of round windows above the entrance, an homage to Palladio's Villa Poiana of 1545–55—and overall bilateral symmetry.

But Tigerman is not satisfied to present us with a simple order or a straightforward rendition of history. From the start, there are clues of a subtext desperate to become the principal discourse, of whimsy, even irrationality, dying to take over. For example, there are the wonderfully weird entrance obelisks surmounted by spiky lanterns with delta-shaped panes. To Tigerman, these are to be read as signs, derived from the temple at Karnak and the description of Solomon's Temple in the Old Testament, indicating that the building beyond is cleaved in two—hardly the stuff of a conventional house or a staid classical villa.

Nature is not permitted to confuse the effect: There are no arcades or vines to soften the entrance but rather garage doors, perhaps a reference to Palladio's own vivid pragmatism, in which the stables and granaries of a working farm were not hidden away but included as integral to the overall design. At the front door, the Louis Sullivan hardware offers another sign of Tigerman's divided loyalties, showing a direct connection to Chicago's greatly troubled, anticlassical classicist architect, a tragic hero to whom Tigerman has paid tribute in his recent design for the exhibition "Chicago Architecture: 1872–1922."

As one enters, what was a hint becomes clear: This is no straightforward essay in classicism. This is classicism coming to terms with its opposite, modernism. The two-story entrance hall is a tightly compressed volume, half filled with a spectacular, overscale grand staircase worthy of a

continued on page 204



COURTESY TIGERMAN MCCURRY



TOP: The first- and second-floor plans of the house. "The three bays at the entrance—garage, central entrance, garage—are clues to the overall 'nine square' plan," says Tigerman. "The building establishes a square form that is ringed by a circular tree-lined walkway." RIGHT: Entered from the double doors at left, the pool atrium is at the center of the house. Trompe l'oeil trellises, interior windows and a covered bridge lend the indoor pool the appearance of an outdoor space. The trompe l'oeil painting throughout is by Tom Melvin. ABOVE: Architect Stanley Tigerman, framed by the classical gable and round arch window that opens to the pool, stands on the upper rear terrace.









"I got my sense of proportion from my mother, and from Van Day Truex, a sense of going back to nature," says Peggy Pierrepont (right). LEFT AND BELOW: The living room of her West Village apartment contains watercolors and a carpet by the late Truex, a family friend who was head of Parsons School of Design and design director of Tiffany's. The Venetian-style sofa and Adamesque mirror are on loan from her mother, Nancy Pierrepont. "Two tufted velvet chairs are from Pierrepont Place, the now-defunct family residence in Brooklyn Heights." Empire chairs flank a Louis XVI–style desk; a demilune table holds an Empire candelabrum. By the window, a shield-back chair.

In the West Village

Peggy Pierrepont's New York Apartment



TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY BILLY CUNNINGHAM

It is a world away from the great, straight avenues of Upper Manhattan.

"YOU KNOW YOUR NEIGHBORS and your dogs. This part of town is cozy because of that," says Peggy Pierrepont. "I have eighteen friends within five or six blocks who walk over for dinner, and they tell me that I'm one of the few people who decorate the inside of the refrigerator. I love doing that. And the children come by! I have an antiques shop next to me, and the owner has a dog called Teddy. The neighborhood kids love him. . . . Listen to *that!*"

From below comes the sound of little children being marched to their playground by a teacher. "Teddy!" they cry in unison as they approach. And Teddy appears, proud hero of his doorstep; the neighbors lean out of their windows and smile. This is morning in Greenwich Village, and Peggy Pierrepont, who has lived there for nearly two years, feels very much at home.

After five years producing music videos in Los Angeles, she decided that it was time for a change. The Pierreponts are among the oldest and most distinguished families in New York, and Peggy's roots go back more than two hundred years. Her upbringing was entirely on the Upper East Side, but after looking at forty-nine apartments, she fell in love with the West Village.

"Coming from California," she says, "I wanted space and light, and I came on this brick house, which must have been built around 1815 or so—probably a store with the family living above. The whole area seemed like a new city to me. The stairs to the house were dingy—they still are, we keep them that way—then I opened a door and saw high ceilings and light flooding in. It was all terribly neglected—bad plaster, poorly painted floors in need of repair, and the ceiling in the bathroom just a disaster. I painted the hall and bedroom myself and sanded the floors. Donald Kaufman and Taffy Dahl did the colors."

Kaufman and Dahl, who are frequently employed by prominent museums, mix paint for walls as an artist mixes paint for a canvas. Their colors are light-reflective, and Peggy Pierrepont's walls are a mysterious beige green that changes as the day moves from sunny morning to candlelit evening. Lighting sets the mood, and Pierrepont likes calm and soothing rooms.

The apartment is full of French furniture lent by her mother, Nancy Pierrepont, the interior designer, and her maternal grandmother, Mrs. Joseph Weller, who is a well-known interior designer of an earlier generation. The pictures on the walls are all by friends or by her father, John Pierrepont. In the combination library/dining room are the first of a series of drawings of western plants by the late Van Day Truex, a family friend who as head of the Parsons School of Design and design director of Tiffany's was regarded as an arbiter of taste.

Pierrepont, who loves the American West, has added her own touches from her travels. A stuffed armadillo greets the visitor from the front hall table; her cowboy boots nestle beneath it; a lariat hangs over the chaise longue in the bedroom. Nowhere is the medley more harmonious than in the bedroom, where tendrils of wisteria vines enfold the wide windows, and the "wish wall" carries



"I loathe jumble; I like things to be very calm," says Pierrepont, who nevertheless constantly rearranges the furniture. She paid ten dollars for the 1950s metal dinette chairs at a lawn sale in Los Angeles. The painting of lilacs is by Van Day Truex. The chandelier is from Peapacton, her grandparents' house in New Jersey.




Brooklyn

Peggy Pierrepont's desires portrayed: a house in Maine, a ski lodge in Zermatt, a villa in Italy. Every year she buys one favorite object; last year it was a Haitian voodoo flag that hangs over the bed. Made of tiny beads, it invokes a friendly god who brings good spirits into the house.

She likes to walk to work down crooked streets that follow the roads of the earliest settlers. Her destination is the Jane Street headquarters of renowned floral designer and party planner Robert Isabell, her partner in a business venture that she says will change the way people buy flowers. A few blocks from her house lies tree-shaded Washington Square, with its historic area known as "The Row," a line of elegant Greek Revival houses in which Henry James and Edith Wharton lived and worked.

It is not surprising that so many young professionals like Peggy Pierrepont have moved to this section of Greenwich Village, a humanely scaled, richly alive historic district where high rises are not permitted and population density is low. On Sundays people pause to rest in the wonderful little parks that hide their greenery around unexpected corners, often in the shadow of a neighborhood church. It is a world away from the great, straight avenues of Upper Manhattan, which can seem cold and sterile when the restless energy of weekday traffic subsides. A barrel organ is playing on Peggy Pierrepont's sunny street, and Teddy, the children's favorite dog, is waiting for his small friends to return.□



OPPOSITE: In the library, the portrait by a Whistler associate, John Lavery, is of his granddaughter. "I found it in the attic at my parents' house." Items on a 19th-century marble-topped fall-front desk include a Waterford bonbonnière and a 19th-century gilt-metal lamp. ABOVE: In the master bedroom, "a hand-beaded Haitian voodoo flag signifies stability," says Pierrepont, who buys art pieces "the way other people buy clothes." The side table is 19th-century style.

Vintage New Orleans

Contemporary Renovation in the Pontalba Buildings

ARCHITECTURE BY LEONARD SALVATO, AIA
INTERIOR DESIGN BY ANN DUPUY AND ANN HO
TEXT BY WILLIAM LAKE DOUGLAS
PHOTOGRAPHY BY STEVEN BROOKE

WHAT HAPPENS WHEN a young architect, a protégé of Joseph Esherick and Charles Moore, combines two small apartments in what is often described as the oldest apartment building in America? "It was a challenge," says Leonard Salvato, now a partner in the firm of Eskew Vogt Salvato & Filson. "On one hand, we needed to respect the quality of the mid-nineteenth-century New Orleans building and its interior spaces," he notes, "and on the other hand, we wanted to do something that would express the architecture of today."

Working with his colleague John Wettermark, Salvato developed a scheme that combines two efficiency units on the second and third floors of the lower Pontalba Building on Jackson Square, using the top floor for a master bedroom and a sitting room, and the lower floor as entertaining areas (living room and dining room/kitchen). Throughout there is an adroitness to the design that acknowledges the grandeur of the historic space while it allows for the modern lifestyle of its residents.

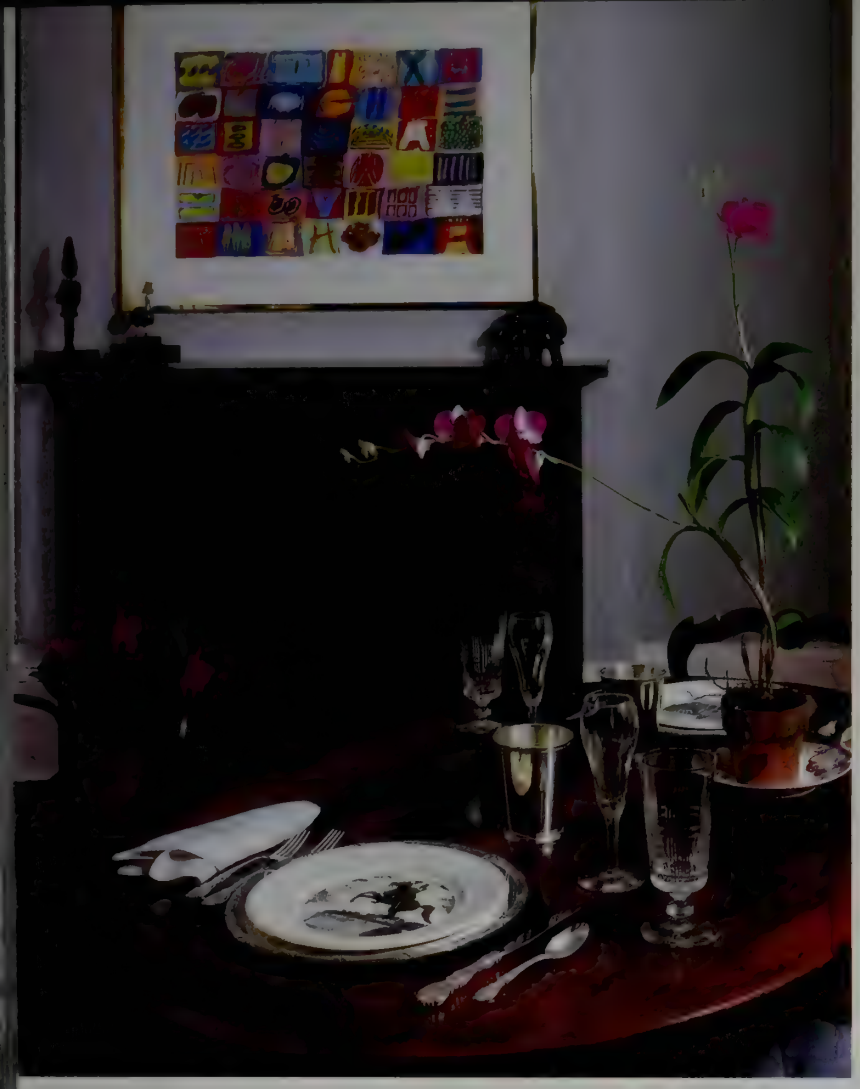
On opposite sides of the historic square, the Pontalba Buildings are majestic red-brick structures built in the early 1850s by Baroness Micaela





"The history of New Orleans is peppered with great personalities, and this project is dedicated in spirit to Baroness de Pontalba," says architect Leonard Salvato of the apartment he renovated in the city's lower Pontalba Building. "The baroness was renowned for being a contrary sort, so the restoration contrasts historic and contemporary elements." ABOVE RIGHT: The apartment overlooks Jackson Square, the city's central public space. St. Louis Cathedral stands at left, with the Presbytère museum adjacent. RIGHT: The mid-19th-century brick structure is modeled after the Palais Royal and the Place des Vosges in Paris. OPPOSITE: The fireplace, moldings and hardwood floors are original to the apartment.





Almonester de Pontalba. With the Mississippi River to the southeast and the historic triad of St. Louis Cathedral and the Presbytère and Cabildo museums to the northwest, this square has been the center of New Orleans for over two hundred and fifty years. It was there that French and Spanish troops were drilled to defend their colonies in the eighteenth century. It was there that the Louisiana Purchase was completed and the French flag was replaced by the American. And it was there that General Andrew Jackson, whose famous equestrian statue graces the center of the square, was honored by a grateful city following his victory over the British at nearby Chalmette,

Residents Betty and Stanley McDermott, Jr., worked with Salvato and interior designers Ann Dupuy and Ann Holden to fulfill the architect's goals. "It has a very romantic, sort of Tennessee Williams quality," says Ann Dupuy. OPPOSITE: A 19th-century French chandelier hangs in the dining room above an antique French table and chairs. Heriz Persian rug. LEFT: Transferware plates on the table commemorate scenes from Jackson Square. BELOW: Salvato clad the wall between the dining room and kitchen in stainless-steel squares that characterize his contemporary vocabulary. Sofa fabric from Scalamandré.







LEFT: "Half of the apartment's charm for us is its uncluttered simplicity," says Betty McDermott. The master bedroom features an iron bed and an 18th-century French trumeau. In the corner, an Italian fruitwood chair is paired with an English mahogany desk, which holds a Tiffany's bronze desk set. Sisal floorcovering from Stark. ABOVE: The third-floor gallery offers a view of St. Louis Cathedral.

the last, and as it turned out, unnecessary, battle of the War of 1812.

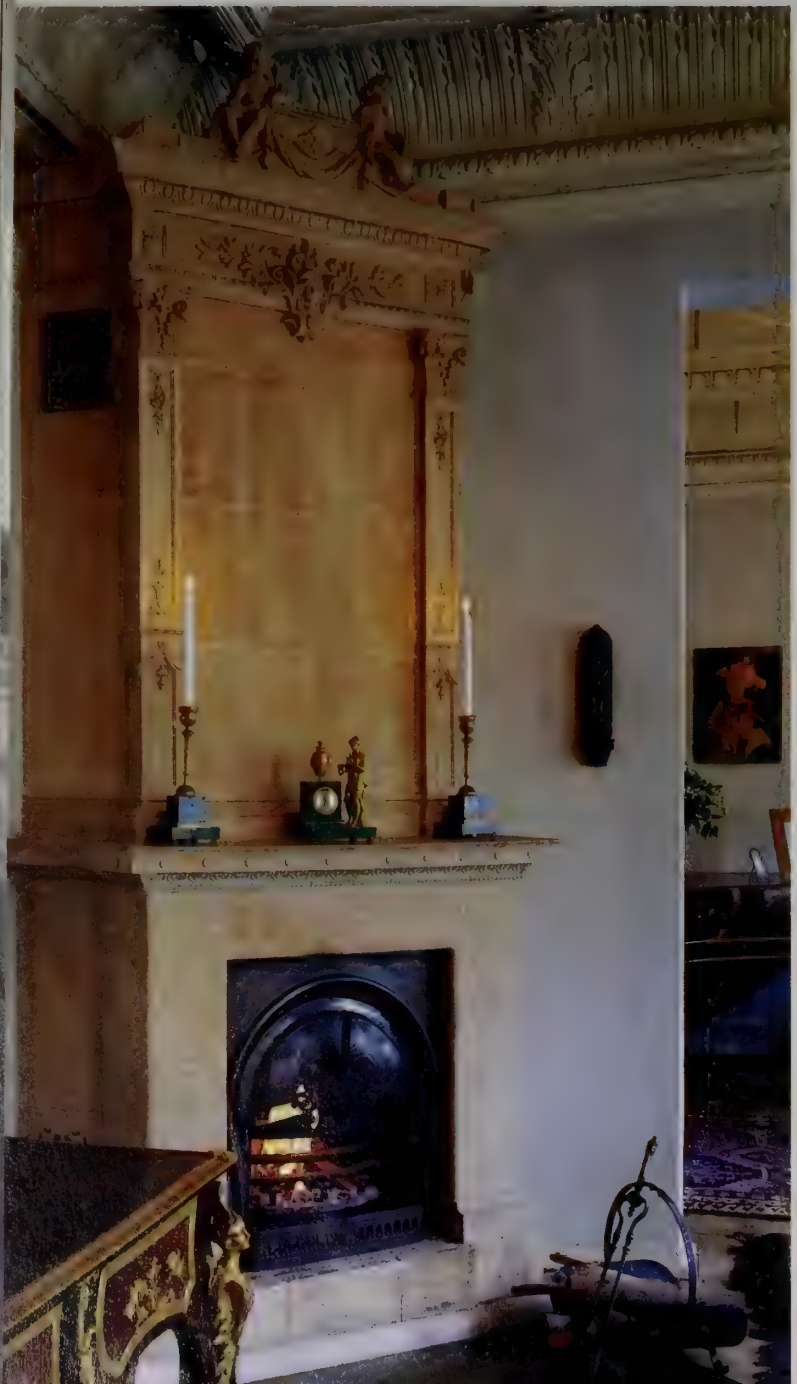
Baroness de Pontalba is one of the most colorful characters in the city's history. Born in New Orleans to a distinguished Spanish family in 1795, she was married to the only son of an equally distinguished French family at the age of sixteen, an arranged liaison that ultimately resulted in tragedy. Paris and New Orleans were rocked with scandal when the baroness's father-in-law attempted to murder her. Seeking to untangle herself from a marriage fraught with financial and personal disputes, she wanted a divorce. He reacted by cutting her and her children out of his will. When she went to talk to him, an argument ensued. He shot her several times, then turned the weapon on himself and died soon after. Four

continued on page 210



LEFT: Edmund Stevens, the Pulitzer Prize–winning journalist who has lived in Russia on and off since 1933, now resides with his wife, Nina, in their restored nineteenth-century Greek Revival residence in Moscow. The house is situated in the oldest section of the city, only a short walk from the Kremlin.

BELOW LEFT: On the mantel of the sitting room's 19th-century fireplace is a set of malachite-and-bronze candlesticks and a clock made by Ural masters. OPPOSITE: In the sitting room, an 1879 hand-painted Steinway is juxtaposed with a suite of Louis XVI–style gilt furniture that Stevens brought from Italy.



Living the History of Modern Russia

Nina and Edmund Stevens in Moscow

TEXT BY EDMUND STEVENS
PHOTOGRAPHY BY SERGEI L. PETROV

WHY HAVE I LIVED IN MOSCOW all these years? Twas not by free choice. To paraphrase Virgil, I was exiled by fate, *fatum profugus*. I was born in July 1910 in Denver, Colorado, where my Canadian-born father was head of the Colorado Medical Society. My mother was from Peoria, Illinois. In 1913, as a young widow in search of romance, she took me to Italy, where we remained through World War I. We returned to America in 1919, and thereafter my life alternated between America and Italy.

In 1927 I was admitted to Columbia University and soon joined the campus radicals. We held demonstrations in support of various left-wing causes, joining picket lines during strikes and organizing an expedition to support striking Kentucky coal miners. Our most ambitious project was to establish a National Student League with chapters all over the nation.

Accordingly, four of us set forth in the summer of 1932, in a lovely Buick with red upholstery (for which I paid sixty-eight dollars), for the South. Our objective was the black Tuskegee Institute, where we were welcomed with open arms and spent a week, defying Jim Crow rule.

By 1932 I had earned a reputation as a Red student leader, even though I attended white-tie debutante balls. This reputation was further enhanced when world-famous Mexican artist Diego Rivera chose me to pose as the central figure in his mural for the lobby of 30 Rockefeller Plaza.



The mural caused a furor and was subsequently erased.

It was then that I conceived the idea of going to Moscow. Good jobs were scarce in the United States, which was still in the throes of depression. I had seen how the Hammer brothers trio had used their pencil factory concession in Russia not only to advance literacy but to turn lead into gold. When the concession was terminated, they were compensated with millions of rubles, which they were allowed to spend on priceless art treasures.

There were reports of American engineers and technicians who had been invited to work on industrial projects at lucrative salaries. My forte was literature, primarily journalism, and I was fluent in Italian and French.

With the aid of more affluent relatives, I financed my departure. And in early April 1933 I waved farewell to the Statue of Liberty from the deck of a French liner. From Le Havre I crossed Europe by rail in about a week. In Moscow my first call was at the Foreign Workers' Publishing House, where I produced a letter sewed in my coat lining. My arrival proved not unexpected. Lodgings had been sublet for me, a room in the flat of a Jewish couple.

My initial assignment would be style editing English translations from the Russian. The members of the English-language section to which I was assigned were Jews who would soon fight and die in Spain. All had surrendered their passports, which they came to regret.

My top priority was to study Russian. I made good progress and was assigned to attend "political class" two evenings a week. There I met my future wife, Nina, whose presence in the stale classroom was like a breath from the fields and forests. We began to date and presently we moved together into one room in a communal flat in a block built for the publishing house employees. The door of our room was next to the flat entrance, and during Stalin's purge, guards came at two in the morning to take away tenants. As the purge gathered momentum, there were screams in the night. Eventually the block was more than half empty.

In May 1935 we were legally married. Our son was born in January 1936, and I promptly registered him with the embassy for protection. Nina's applications for emigration were turned down, however, and our prospects looked grim. In the spring of 1937 I was fired from the publishing house, which had been virtually gutted. (The senior officials had been "repressed" in virtually all the score of language sections.) This proved to be a blessing in disguise. I got accredited as a journalist and as aide to the representative of the American-Soviet Chamber of Commerce.

Soon after this Joseph Barnes, an American correspondent, called to say he and his family were leaving and perhaps we might rent half of the roomy log house with garden in which they had been living. We approached the owner, who lived in the other half of the house along with several tenants. He told us he no longer wanted to rent the other half but wished to sell it. We bargained for the price, got a loan from the chamber of commerce and moved. By then we assumed we were stuck in Moscow indefinitely and should try to make the best of it. We set about repairing and furnishing the house; Nina, who has a green thumb, took care of the garden.

Such was the situation when, out of the blue, we were informed that Nina's application for exit visas for herself and our son had been approved. We made tracks quickly lest the authorities rescind the offer. The log house was left to the care of Nina's mother and three brothers.

The war was about to engulf us, and I covered it as correspondent for the *Christian Science Monitor*. I next saw Moscow when I went with Churchill and Averell Harriman on a four-day visit in August 1942. In 1943 I returned for seven months as a correspondent for the *Monitor*.

Soon after the war we all returned to the log house, remaining until 1949, when I was transferred to Rome. It was during my stay there that I wrote some sixty articles for the *Monitor*, which earned me a Pulitzer Prize. They were later published in book form under the title *This Is Russia—Uncensored*.

We returned to Moscow early in 1956, just in time for Khrushchev's exposure of Stalin. My son, Edmund Jr., now a distinguished architect, was then at M.I.T. My daughter, Anastasia, was in the Moscow Ballet School. In 1966 we were forced to vacate our log house and moved to Ryleev Street.

Our house is a small family residence, unlike the mansions and palaces on nearby Kropotkin Street, which were the homes of noblemen and wealthy merchants. Ryleev Street is in the oldest part of Moscow, only a fifteen-minute walk from the Kremlin. The street was originally named Gagarin, after the wealthy prince Gagarin, who never lived there but owned many houses on it. In 1962, like so many streets, it was renamed; its new name was Ryleev, after the poet/Decembrist Kondrati Ryleev, who lived in the house across the street until his marriage in 1821.

We know from old records that by 1806 a wooden house existed on our site. It suffered the same fate as so many others and burned down. Later another house was built again mainly of wood, but the design was substantially the same as it is today. The most interesting feature of the house is its strong masonic connections. Although the name of the architect is unknown, it seems likely that he was a Freemason or that the original owner or tenant was.

The carved plaque above the front door incorporates

continued on page 2

"We could not afford to be particular," says Edmund Stevens. "If there were not enough wide floorboards, we would use narrow. Nina would scavenge whatever she could from nearby demolished buildings. We were also fortunate to have some young contemporary Russian artists whom Nina had supported in turn help us with the interior decoration." OPPOSITE: An 18th-century carved angel from northern Russia, near Pskov, hangs above chairs and a bench that are revivals of 17th-century Russian carved furniture.





ABOVE LEFT: An 18th-century icon of St. George with a gold-plated frame, left, is paired with a framed kerchief made in honor of the coronation of Czar Nicholas II. ABOVE RIGHT: The chair, from the Abramtsevo school, is inscribed, "To a kind man for a good road."



Antiques: Lacca Povera Furniture

A Lighthearted Decorative Style from 18th-Century Italy

TEXT BY JEFFREY SIMPSON



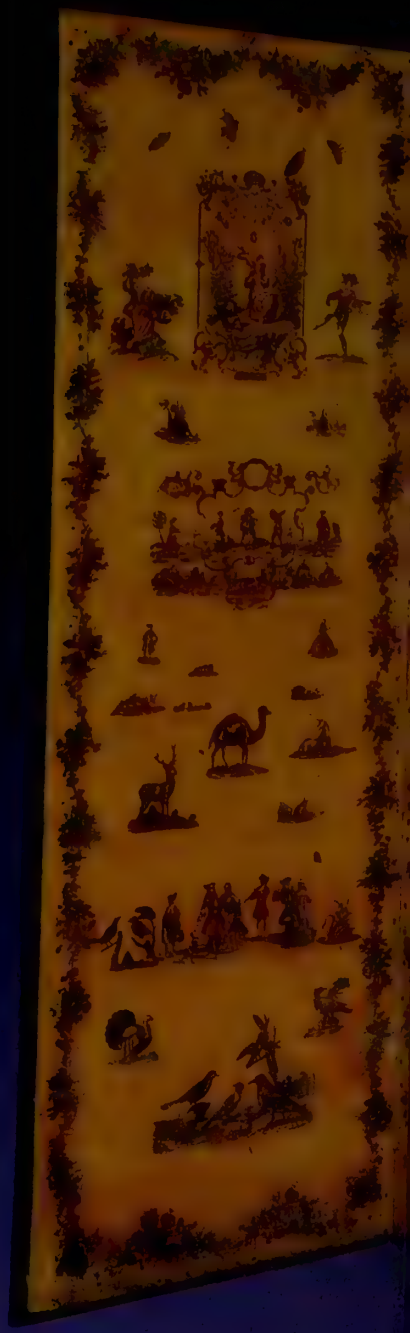


RIGHT: *Corner Cabinet* (one of a pair), Italy, circa 1780. Painted wood and paper; 29¾" high. Responding to the 18th-century vogue for lacquered confections of all kinds, Italian craftsmen—especially the Venetians—produced an inexpensive and less time-consuming substitute for the lacquer art form. Called *lacca povera*, it consisted of painted engraved prints that were cut out and glued onto prepared surfaces and varnished repeatedly in an attempt to recreate the splendor of lacquer decoration that was first introduced from the Orient. Briger Fairholme, Old Lyme, Connecticut.

LEFT: *Tabletop* (one of a pair), Italy (Venice), circa 1750. Painted wood, paper; 34⅛" x 46⅜". The allegorical theme of the continents brings richness to an 18th-century *lacca povera* tabletop with 19th-century legs and apron. The companion piece (not shown) appropriately bears scenes of the four seasons. Biancarelli, Paris.

Lacca povera, which means colloquially "poor man's lacquer," was inspired by Oriental lacquer and achieved through a bit of Italian deception.





ABOVE LEFT: *Tall-front Secretary*, Italy (Venice), circa 1770. Painted wood and paper, 49⅛" x 26⅝". During the second half of the 18th century, exotic decorative influences began to give way to distinctly Rococo motifs and subjects such as the leisurely pursuits of country life. Bernheimer Fine Arts Ltd., London. ABOVE RIGHT: *Screen*, Italy (Venice), circa 1750. Painted canvas, paper and wood, 64" x 126". Throughout six panels, mythology, courtship and the Orient are among the themes playfully portrayed. Belmont Galleries, London.

ONE OF THE MOST famous Venetians in the popular imagination is Marco Polo, who in the thirteenth century journeyed for three years to reach China, where he became a favorite of Kublai Khan, is said to have ruled a city of his own and brought back to Italy, along with tales of the wonders of the East, the very practical idea of paper currency.

By the eighteenth century—when the other famous Venetian in the popular mind, Giovanni Casanova, was kissing and telling his way across



Europe—Venice had declined from being the greatest sea power and banking center in Europe. Venetian commerce no longer focused on trade with the Orient but with neighboring countries and increasing numbers of tourists, and the products were no longer goods from the East but home-grown luxury items.

Whether importing from abroad, however, or crafting pieces with skill and imagination, Venice was known throughout Europe as a source of wonders—among which, for a number of decades in the eighteenth century, was *lacca povera* furniture.

Lacca povera, which means colloquially "poor man's lacquer" (also known as *lacca contraffatta* or "counterfeit lacquer"), was inspired by the marvel of Oriental lacquer and achieved through a bit of Italian deception. Decorative printed paper images were pasted onto prepared surfaces and varnished many times to create the illusion of high-gloss lacquer decoration. The technique may or may not have originated in Venice. At the height of its popularity, *lacca povera* was produced in other Italian cities as well as in Paris and London, but it was the Venetians who did it longest and most inventively. The charming pieces that survive today—tall, stately secretaries embellished with lively hunting scenes and garlands of flowers; bombé chests bedecked with bowing mandarins; armoires, screens, tables and sets of shelves—are almost all Venetian.

Oriental lacquer masters meticulously brushed onto furniture as many



LEFT: *Bureau Cabinet*, Italy (Ve
circa 1750. Painted wood an
per; 80" x 30½". Among the
ing houses that produced shi
scenes and motifs specifically
lacca povera furnishings wa
noted firm of Giovanni An
Remondini, whose minute
graved designs adorn this ca
Da Tos Belluco, Venice. OPP
Cabinet, Northern Italy, circa
Painted pine and paper,
58¼". The lavish frivolity
played in late Baroque and R
Italian painting also found ex
sion in the decorative arts and
resounds in the exuberant de
sion of a cabinet's many
Mallitt at Bourdon House, Lo



as twenty layers of lacquer, and using various techniques applied paint or colored lacquer and inset shell or mother-of-pearl to form the decoration. Although this technique and its formula were not known in the West until the early eighteenth century, some European countries developed their own imitations. By 1283 Venetian guild artisans, known as *depentores*, were varnishing furniture for protection if not decoration; by the mid-1500s they were using a form of imitation lacquer for decoration.

As with porcelain—another Oriental import mysterious to eighteenth-century Europeans—the appeal and expense of Oriental lacquer continued to be enormous during the 1700s, and even the fine imitations of Venetian lacquer masters were too costly for many to afford. The solution for people wanting furniture that resembled lacquerwork but was considerably less expensive was *lacca povera*.

Several firms of printers, but principally the Remondini family of Bassano near Venice, produced sheets of engravings specifically for *lacca povera* decoration. Huntsmen, shepherds and shepherdesses, chinoiserie figures, and garlands and bouquets of flowers were among the many scenes and motifs printed. Although relatively little is known about these printers and their work, it is clear that by the middle of the eighteenth century *lacca povera* was a popular fad embraced by professionals and amateurs alike. A Frenchwoman of the period wrote:

> *We are here in the height of a new passion for cutting up coloured engravings, just as we were last year for cup and ball. Every lady, great and small, is cutting away. . . . We make wall panels, screens and fire boards of them. . . . Women are mad enough to cut up engravings worth 100 lires apiece. If this fashion continues, they will cut up Raphaels.*

Lacca povera furniture was a lighthearted kind of furniture, perhaps never quite intended to be taken seriously. It kindly mocked the slightly pompous earnestness of the high-style Chippendale and Louis XV whose forms it borrowed.

With the waning of the Rococo period, a new severity embodied by the straight legs and pure ovals of the classical revival Louis XVI style had set in, and by 1785 the interest in both lacquer and *lacca povera* was declining. In 1797 Napoleon's army marched into Venice unopposed, and the one-thousand-year rule of the republic was ended. *Lacca povera* is a fitting memento of the wit and buoyancy of its last century. □





A Page from the Past

Infusing a Manhattan Apartment with Period Flair

INTERIOR DESIGN BY KEVIN MCNAMARA
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY PETER VITALE

A GLANCE AT THE classically detailed and grandly proportioned rooms of this New York City apartment is deceptive. You wouldn't know that the cornices, pilasters and wood-paneled door and window casings are new. So, for that matter, are the mahogany doors and parquet floors. Even the arches and the groin vault of the small antechamber off the entrance hall scarcely betray their recent vintage.

When the present owners of the apartment, a married couple who lead active lives in the theater, arrived several years ago they found a "severely modern Bauhaus" apartment. There were no doors and certainly no moldings in sight. They agreed the duplex was badly in need of a strong infusion of another sort of architectural character.

They brought in designer Kevin McNamara to totally rework the apartment, from the interior architecture down to the draperies and carpets. The result is a series of capacious rooms with thick walls, window seats and classical details that have the easeful solidity and Old World character of the elegant 1930s brick-and-limestone apartment house in which they are located. On this river edge site the

For a modern apartment on the East River, Kevin McNamara designed cornices, pilasters and doors "from scratch" to form a traditional setting for his clients' French and English furniture. ABOVE LEFT: An 18th-century giltwood mirror from a Norman château is set over a Régence commode in the antechamber. The groin vault and arches are among the newly added architectural elements. Beyond is Lowell Nesbitt's *Four Robes*, 1974. Brunschwig & Fils chair fabric. ABOVE RIGHT: Louis XVI fauteuils flank a Regency table from Ingrao in a living room alcove. OPPOSITE: A Boulle marquetry cabinet dominates the intimate "petit salon." Clarence House fabric on fauteuil, left.









PRECEDING PAGES: Childe Hassam's *Andover, Mass. (Merrimack River)*, 1930, from the residents' collection of 18th- and 19th-century American paintings, hangs in the living room, while a Régence fire screen with a rare Savonnerie tapestry panel stands before the Adam mantel. The pencil-and-chalk drawings are by Louis de Boulogne. Louis XV *fauteuils en chassis* from Ingrao are covered in Brunschwig & Fils printed taffeta. The taboret is Louis XIV. Kevin McNamara designed the sofa fabrics. Linen velvet carpet from Stark.

original architects designed a modern high-rise version of a Georgian-style building and placed it on a palazzolike base embracing a courtyard. This particular space, however, had been formerly reserved for the facilities of an exclusive club and lacked the basic residential bones of the rest of the structure.

The interiors reflect McNamara's allegiance to eighteenth- and nineteenth-century French architecture and décor (See *Architectural Digest*, October 1988) as well as his interest in English furnishings of the same period. The clients, who collect eighteenth- and nineteenth-century French and English furniture themselves, responded enthusiastically to McNamara's own predilections.

Much had to be done to create new rooms, new walls, doors, arches and ceilings that lend the apartment a traditional air. To create a small sitting room with a view of the river, McNamara installed a curved wall. "It makes th 'petit salon' appear all the more intimate," he says. In co trast, he wanted the gallery, a grand hall that connects th entrance hall and antechamber to the large living and di ing rooms, to be monumental in feeling. Here he emph sized its vertical dimensions by placing narrow pilaste alongside the doorways and down the long walls. The li ing room, on the other hand, expands horizontally to ca ture a river view. It was divided into several small seatir enclaves punctuated by such well-chosen antiques as late-eighteenth-century *bureau plat* by David Roentgen.

Indeed, eighteenth-century French furnishings play major role in the design of this urban manor. The roon are generously studded with museum-quality antiqu readily evoking the spirit of the Régence, when Philipp duc d'Orléans, gave the period a more informal characte



OPPOSITE: "It is meant to be both formal and cheerful," says McNamara of the dining room, where the period sensibility is underscored by rare Regency bull's-eye mirrors and Regency-style chairs. Silk stripe and cushion fabric from Scalamandré. Portuguese carpet from Stark. ABOVE: François Boucher's *Putti Playing with Goat: Allegory of the Autumn* presides over an Adam mantel in the bedroom. McNamara designed the shade fabric. Clarence House floral print; fabric on fauteuil, Scalamandré. Silk wallcovering from Quadrille.

It was the age in which comfort in furnishings became a major consideration.

But if all the furniture and decorative objects were eighteenth-century French, the result would no doubt be stultifying. The character of the rooms demonstrates Kevin McNamara's quest for a variety in the mise-en-scène so that the diverse activities of entertaining formally and informally and of daily living can easily be accommodated. The dining room, often used for formal dinners, is clearly dominated by early-nineteenth-century Regency furnishings, while the pieces in the grand gallery, used for large-scale entertaining, establish a different tone—"imposing," says McNamara. A subtle counterpoint to the antiques are the fabrics that Kevin McNamara designs for his company, Christopher Norman.

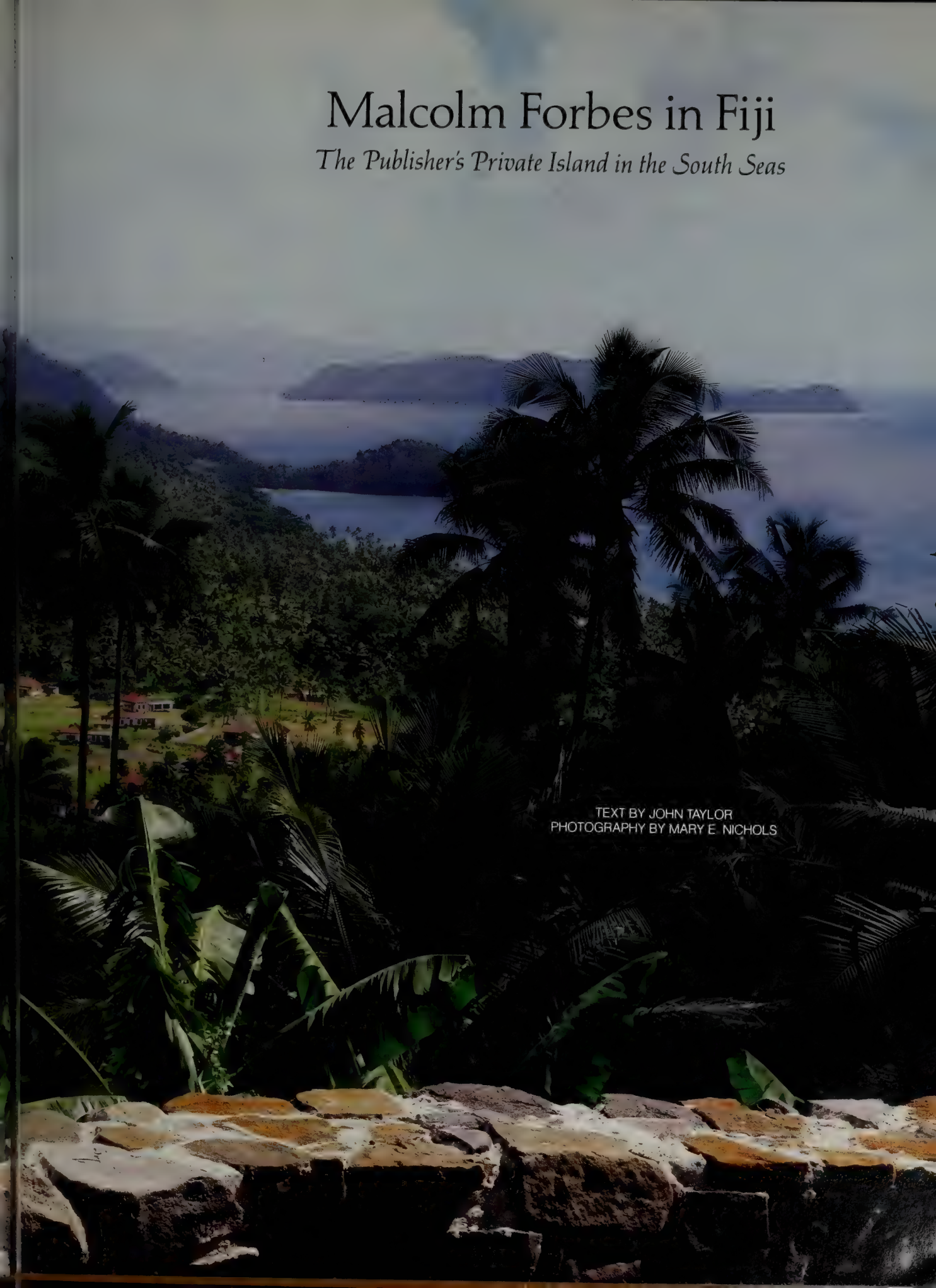
Yet no designer works alone—the clients also must have a certain sensibility. "My wife grew up with traditional English furniture," the husband explains. She needed no coaxing. For his part, exposure first to photographs and then visits to France developed a strong interest in French pieces. The two have also collected art for some time. "We love paintings. We don't buy as an investment," the husband says. "And now we feel the same about furniture."

In working with Kevin McNamara the couple have created a setting that suits their lifestyle as well as their own personal interests. But the interior also demonstrates a knowledgeable reliance on the masterful architectural detailing and furniture developed in a period lasting a hundred or so years—from the Régence to the Regency. And so the apartment pays homage not only to the building's architecture but to a tradition of graceful yet informal urban living that few think is still possible today.□



Malcolm Forbes in Fiji

The Publisher's Private Island in the South Seas



TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS



"The dream of most people who do much dreaming is to have an island hideaway—Laucala is that on a much bigger scale," says publisher Malcolm Forbes (below) of his island in Fiji, which is both a coconut plantation and a vacation resort. ABOVE: The Plantation House, which serves as the main gathering place for guests, was built at the turn of the century in the British Colonial style.

WILLIAM BLIGH, the hapless captain of the *Bounty*, was the first European to take note of Laucala, a small island of green hills, silver streams and white beaches in the South Pacific. Inviting as it seemed from sea, Bligh refrained from landing there. Like all the Fiji islands at the time, it was inhabited by cannibals.

The natives were subsequently persuaded to alter their diet, and at the turn of the century the Morris Hedstrom Company, an Australian trading firm, set up a coconut plantation there. Little changed at Laucala (pronounced la-THA-la) over the next half-century. Then in 1972 it was purchased by Malcolm Forbes.

Forbes, like most of us, had always dreamed of owning a South Seas island. Central to his dream is what Forbes calls "the idyllic concept": lapping water, leaping fish, virgin beaches, sunlight and solitude. But even for those who can afford one, finding an island, a *good* island, isn't easy. "Bali Ha'is are rare," says Forbes.

Forbes scouted the South Seas for three years. He saw many islands, but they were flat or rocky or they lacked fresh water or their anchorage was too shallow. And if everything else was right, they were too remote. "They were all *flawful*," Forbes says.

Then, near the end of yet another fruitless search through the Fijian archipelago, Forbes heard about Laucala. He was told that because of the



GLEN A. DAVIS

"One of the biggest attractions is that since it's a working plantation, visitors really get to see the Fijian way of life," says Forbes's son Robert, who oversees island operations. PRECEDING PAGES: The view from the Forbes House is of the village of Laucala, where about 350 native Fijians live. OPPOSITE: One wall of Forbes's dining room is devoted to nautical themes. The shipbuilder's model is of the TSS *Bayano*. On the table is a Fijian kava bowl; the statue and cups were carved from a native wood called *daqua*.



decline in the price of copra, dried coconut meat from which coconut oil is derived, Morris Hedstrom might be willing to sell.

Forbes took a small boat to the island. He passed through the coral reef that circumscribed it and into crystal-clear waters that were home to an astonishing array of exotic fish. He waded ashore at a beach so pure it seemed to have been vacuumed. Coconut trees swayed in the breeze.

The 4.7-square-mile island had all the romantic ingredients and also all the practical requirements Forbes had been looking for. Its creature comforts were scarce, but he knew that only added to its pristine appeal. It was, in short, a Bali Ha'i.

The publisher promptly flew to Sydney and offered to buy Laucala for $1 million. The Morris Hedstrom Company agreed. The announcement of the sale made headlines throughout the South Seas, $1 million being the grandest sum anyone in the region had ever paid for such a parcel.

As a matter of fact, most of the "The island is much more significant than indulgent as a personal retreat," says Malcolm Forbes. "I felt we could make a real contribution by making Laucala self-sufficient: We supplied the resources, but the Fijians built their houses, church and school." BELOW: Education for island children is provided through grade six. Qualifying students receive scholarships for high school and trade school on the main island. RIGHT: Forbes's house was built in 1974 by the Murray Cockburn Partnership, an Australian architectural firm, in a modified Fijian style. "The pool is an ideal place to learn the basics of scuba diving," says Forbes. FOLLOWING PAGES: The bures, or guest cottages, are spaced far apart to provide privacy on one of the many stretches of beach on Laucala.



BELOW: In the Forbes House, an open-air effect is given by glass walls, an open-beam ceiling and skylights. The living area is accented by nautical items and Fijian artifacts.











"I hate to overuse the word, but it's idyllic," Forbes says.



stories suggested that the Australians had been shrewd indeed to have talked this naive New York publisher into paying such an exorbitant price for the failing plantation. Over the next two years, however, the price of copra soared and that opinion was reversed. Forbes insists he never anticipated the price rise. "It was fortuitous, not foresightful," he says.

Though it was to cost him another $5 million, Forbes immediately set out to modernize Laucala. He built a grass airstrip, a cargo jetty and perimeter roads. He improved living conditions for the 350 Fijian inhabitants, replacing thatched huts with cement-block houses that featured running water. A chapel, a schoolroom and a store were also constructed. "We set

continued on page 218

"This is the way we like to vacation," says Robert Forbes, "so we want others to be able to enjoy an experience like this." ABOVE: The sitting area and lanai of one bure look out onto the Pacific. BELOW: On the main beach is a barbecue area where mekes, or celebrations, are held.





CLASSIC CUISINE,
EXCEPTIONAL
SERVICE,
STRONG
INTERNATIONAL
FOLLOWING.
RESERVATIONS
SUGGESTED.

Savor the gracious service and refined atmosphere; sophisticated amenities and unexpected courtesies—now being served in 164 cities and on more than 600 British Airways flights every day. For reservations call 1-800-AIRWAYS.

BRITISH AIRWAYS
The world's favourite airline.



A LUXURY CAR OUGHT TO IMPRESS THE PEOPLE WHO OWN IT. NOT JUST THEIR NEIGHBORS.

These days, it seems that driving a luxury car has very little to do with driving. And everything to do with image.

Somewhere along the line, Statements, and Bloodlines, and Affluence began to take precedence over engines, and suspensions, and safety features.

But to our way of thinking, owning a luxury car isn't about outdoing or outspending other people. It's about the sheer joy of driving. Something you've known once or twice before, on your favorite stretch of road, in the middle of your favorite curve.

Something you'll know agai the minute you turn the key an feel the responsive surge of pow from the Acura Legend Sedan's

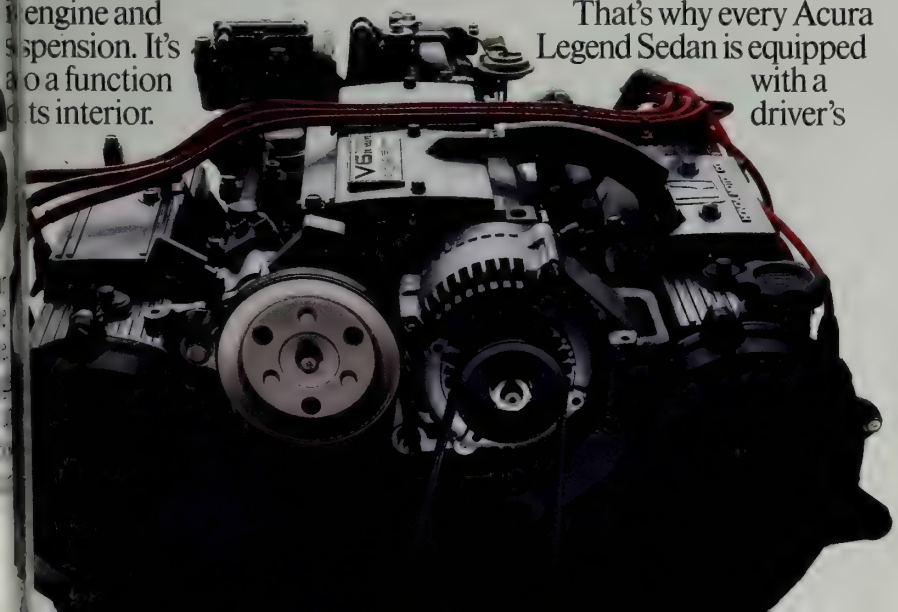
©1988 American Honda Motor Co., Inc. Acura and Legend are trademarks of Honda Motor Co., Ltd. *Acura reminds you to observe all speed laws. **Legend L and LS only.



-valve V-6 engine. An engine
nose obvious performance
lvantages have their roots in the
ost competitive racing condi-
ons in the world—the Formula
ne Circuit.

An engine that works in per-
ct harmony with the Legend
dan's suspension system. Front
d rear fully independent double
shbones provide the excep-
nally smooth, quiet ride you'd
pect from a luxury 4-door.
nd the sporty handling you
obably wouldn't.

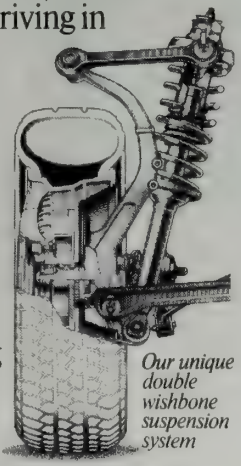
But the Legend Sedan's perfor-
ance isn't merely a function of
engine and
spension. It's
o a function
ts interior.



An interior that engineers designed on a test track at 125 MPH;* to ensure that the buttons, pedals and controls were placed exactly where they should be. So that when you're driving your Legend Sedan at 55 MPH, every single component in the cockpit—from the white-on-black analog gauges to the cruise control switch—maximizes your confidence and control.

Which brings us to perhaps the most important subject of all: safety. After all, a luxury car ought to handle emergencies as well as it handles the road.

That's why every Acura Legend Sedan is equipped with a driver's side airbag Supplemental Restraint System (SRS). And whether you're driving in good weather or bad, on surfaces that are civilized or not, a unique Anti-Lock Braking (ALB) system** works to prevent your wheels from locking. Helping you to retain steering control, even under the most severe braking conditions.



Our unique double wishbone suspension system

We could go on, citing facts and figures, theories and statistics. Some of them might impress you; others might not.

Which is as it should be.

Because the only way you can ever be truly impressed by a luxury automobile like the Acura Legend Sedan, is to own one.

Call 1-800-TO-ACURA for the name of the dealer nearest you.

ACURA

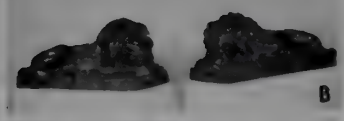
Precision crafted performance.

Discover the source . . .
a rare opportunity to shop
where museums and discerning
collectors are buying

ANTIQUARIAN TRADERS®

Antiquarian Traders
Downtown warehouse address
4851 South Alameda Street
Los Angeles, CA 90058
Tel: (213) 627-2144 Fax: (213) 232-3767
Showroom
8483 Melrose Avenue
Los Angeles, CA 90069 Tel: (213) 658-639


A

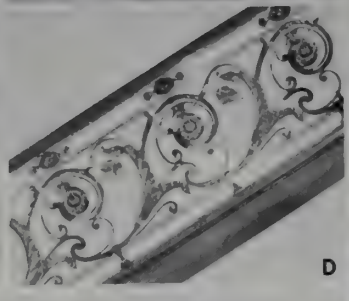

B


B


C

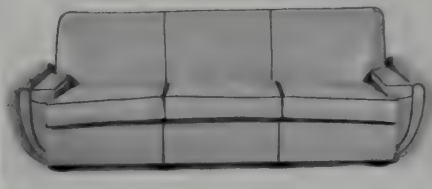

A


A


D


E


F


G

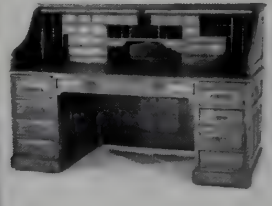

H


J




G

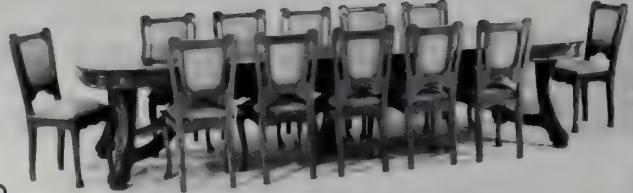

F

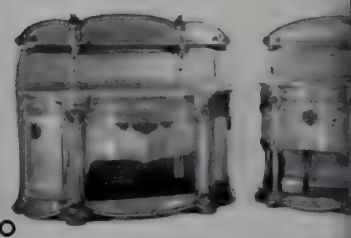

L


M

Specializing in American Renaissance Revival Victorian, Americana Oak, Country French, Art Nouveau, Art Deco, English and Architectural Antiques. 86 Page Catalog $10.00


N


O


O

A. Fabulous American Victorian Figural carved Mahogany dining room suite by Horner Brothers. Table, 10 chairs, server, sideboard and china all with matched pierced-carved cherub crests. **B.** Pair cast bronze life size relaxed lion sculptures. **C.** Exquisite matched pair of Victorian Walnut bookcases w/arched beveled glass (each 5½′ x 9½′ H). **D.** Beautiful solid cast bronze stair/handrail available on custom, made-to-order basis. **E.** The best turn-of-the-century Americana 3 pc. carved mahogany Parlour set by Carpin, upholstered in burgundy leather. **F.** 4 pc. fine quality Louis IV bed set of solid delicately carved walnut w/marble top nitestands and armoire/dresser. **G.** 3 pc. streamlined Art Deco parlour set unholstered in supple grey leather. **H.** Walnut and burl American Victorian Cylinder Secretary/Bookcase with inlaid and ebonized details (5′ W x 9½′ H). **J.** Monumental Renaissance Revival bronze mounted halltree with carved deerhead crest (10′ Tall). **K.** Super 18th century curved French iron entry-way (6½′ Wide x 14′ High). **L.** 72" Quartersaw raised panel rolltop desk with carved pulls. **M.** Ver walnut Rockefeller style extra grade Wooton patent secretary. **N.** Unusual American Renaissance Revi Victorian Walnut Library Partners Desk with carved gargoyles. Shown with Renaissance Victorian Execut leather swivel chair. **O.** 15 pc. Art Nouveau Dining by Majorelle; Table, buffet, dessert and 12 matched

THE WORLD'S "BEST KNIFE MAKER" CREATES

A VIKING MASTERPIECE.

WROUGHT OF TEMPERED STEEL, 24 KARAT GOLD, STERLING SILVER, HAND-SET CRYSTAL CABOCHONS.

Sid Birt, acknowledged the world's best knife maker and winner of the prestigious Beretta Award, captures the bold, adventurous spirit of the ancient Norsemen.

Experience the power of THE VIKING KNIFE. A supreme work of Viking art. Wrought of tempered steel. Ablaze with gold and silver electroplate.

The sculptured pommel portrays the Viking dragon. The grip is elegantly crafted of simulated ivory and richly lavished with authentic Viking ornamentation. The serpentine designs on the blade guard are reminiscent of the Jellinge style.

To preserve and protect your imported Viking Knife, the locking hardwood and glass presentation case is included at no additional charge.

Only from The Franklin Mint. The price, $395, payable in monthly installments.





Shown actual size of 15⅜" in length.

© 1989 FM

The Franklin Mint Franklin Center, Pennsylvania 19091

Please enter my order for THE VIKING KNIFE, to be handcrafted of tempered steel, electroplated in 24 karat gold and sterling silver and hand-set with crystal cabochons. The locking glass and hardwood display comes to me at no additional charge.

I need send no payment now. When my knife is ready to be sent to me, I will be billed for a deposit of $79.* and then for the balance in 4 equal monthly installments of $79.* each, after shipment.

**Plus my state sales tax.*

Please mail by February 28, 1989.

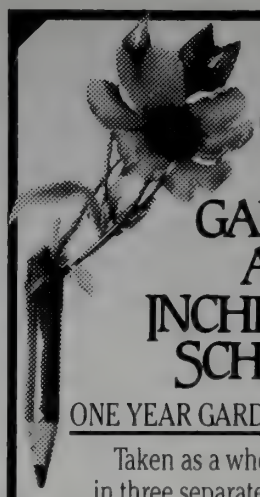
Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Name _____
PLEASE PRINT CLEARLY

Address _____

City, State, Zip _____

11885-2



IDEAS GROW INTO GARDENS AT THE INCHBALD SCHOOL

ONE YEAR GARDEN DESIGN

Taken as a whole or
in three separate terms:
8 January-14 December 1990

SHORT COURSES

10 Week
Plant Knowledge Course
2 May-7 July 1989

10 Week
Garden Architecture
and Hard Landscapes
9 October-15 December 1989

10 Week
Basic Principles of Design Course
8 January-16 March 1990

3 Week
Garden Drawing
28 March-14 April 1989

5 Day
The Private Garden –
its Design and Maintenance
17-21 April 1989

5 Day
English Gardening Skills
24-28 April 1989

5 Day
Garden Design History
17-21 July 1989

5 Day
English Garden Design
25-29 September 1989

A prospectus is
available on request:
The Secretary

The Inchbald School of Design (A.D.)
7 Eaton Gate, London SW1W 9BA, England
Telephone: 01-730 5508/6969
32 Eccleston Square, London SW1V 1PB England
Telephone: 01-630 9011/2/3

COCONUT GROVE TUDOR

The Residence of Maurice and Mercedes Ferré

continued from page 111

the primary reference to the cottage that had stood there since the 1920s.

From Lutyens he drew not on direct stylistic ideas but on the way in which the house could "fit so snugly into the landscape." Thus, a formal entry sequence leads the way past a tiled reflecting pool with an obelisk through unsuppressed gardens filled with palms, ferns, bananas and bromeliads. The house itself is constructed of common materials. Nonetheless, it has an imposing presence.

The house also had to accommodate an unusual set of family heirlooms, including a sixteenth-century verdure tapestry and a double-locked iron safe that Maurice Ferré's ancestors had used to transport gold on the galleons traveling back to Spain from the Caribbean.

Both Maurice and Mercedes Ferré have rich and remarkable family histories. He comes from an established Puerto Rican industrialist family but is also of French and Spanish heritage, and she is from Venezuela, where her father and French-born grandfather, Luis and Antonio Malaussena, were among the country's leading architects.

Though Hioaks is new, there are mantels, gates and doors that came with the family. Says Zyscovich: "They had pieces of architecture that were remnants of their personal history and which had to fit in the house." The wooden gates at the driveway came from Gerona, Spain. A floor-to-ceiling armoire in the dining room was constructed of nineteenth-century carved doors from France. The air-conditioning ducts in the library are hidden behind rough-hewn Mexican doors, displayed almost as pieces of folk art. One set, actually used as doors, came from the Villa Santa Maria.

This is fundamentally a house of small rooms with high ceilings. The oak trees mandated the building's footprint, but the lofty sixteen-foot peaked ceilings come at the insistence of Maurice Ferré, an engineer by education if a politician by vocation, who wanted to "overcome the heat and the sense of claustrophobia."

Rather than a single show-off living room, there are three smaller rooms. The formal front living room is used for entertaining. Above is a loft library with shutters that, when open, turn it into a balcony. Zyscovich calls the library "the cap for the house, the place where all the architectural elements come together." Indeed, it is a room within the roof gable nestled close to the branches of the oak trees. One of its triangular windows is placed upside down, a reminder that this is a house of today and of the tropics, and not merely a transplant from another time and another place.

The dining room, where family and friends gather for long, talkative dinners in the best Latin American tradition, is the congregating place of the house. Its four sets of French doors open onto terraces, allowing large parties to spill outdoors.

The public-private dichotomy of a politician's life shows throughout this house. A sequestered family room off to one side of the house functions as more of a sitting room, with book-lined walls and collections of English and French inkwells and newel-post finials on display. It is a haven for family members, the place where grandchildren play freely. Upstairs is the master bedroom, an attic room that Mercedes Ferré thinks of as a tree house. "It's wonderful how the branches of this oak almost touch the glass," she says.

Mercedes Ferré is a gardener as well as a collector, and seldom does she return from her travels throughout Latin America and the Caribbean without several new plant specimens. The yard, crisscrossed with coral-rock paths, has a tangled jungle appearance. The tall trees rise out of a tropical thicket, and the house fits neatly into the landscape. Taken together, it all seems of the earth and yet somehow unworldly, as if it could have indeed materialized in a midsummer night's dream.□

OSBORNE & LITTLE



SILK PLAIDS & TRIMMINGS II

Fine English fabrics and wallpapers — through Architects and Interior Designers

SHOWROOM: SUITE 1503N, 979 THIRD AVENUE, NEW YORK 10022 Tel: (212) 751 3333.
OFFICES: 65 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902 Tel: (203) 359 1500

ATLANTA Ainsworth Noah BOSTON Sheeter Martin CHICAGO Designers Choice DENVER LOS ANGELES SAN FRANCISCO
HOUSTON DALLAS Boyd Levinson MIAMI Design West PHILADELPHIA WASHINGTON Dorr Lucks SEATTLE PORTLAND

SOME
START TRENDS,

OTHERS
CREATE LEGENDS.



JEFFCO

WE CREATE LEGENDS.

One North Broadway, White Plains, NY 10601 (914) 682-0307
Write for brochure

Du Pont TEFLON®
soil & stain repeller
To the Trade

FENCES A bronze by Kay Worden. 9" high. One of an edition of six. For a catalogue showing forty original bronzes in various sizes send $4.00.



Kay Worden
24 Fort Wetherill Road
Jamestown, R.I. 02835
(401) 423-1758

LADY OF THE CANYON

Peggy Lipton in Bel-Air
continued from page 125

grass paving pattern in the front driveway, for it replaced a sunken walled yard that had served as a private playground. "We had a trampoline there, and Michael Jackson used to come to play with the kids and bounce up and down on it," she says. "Or you could just lie in it and look up at the sky through the 150-year-old redwoods—it was like an oversize hammock. You could put families on it—dogs, everything. One time Mia Farrow got her whole brood on it."

The construction finished, the house remained to be furnished. "They'd said, 'We want it to look just like your house,'" John Cottrell explains. "So I gave them the same rug with squares that I have and the same wildly overscale, wickedly overstuffed furniture. I love comfort—that's the reason I do so much big squishy furniture. I like very easy rooms. As for Peggy, she loves pine, she loves stone, she loves early American, and she loves—to change things. She'd gone through a French Provençal period in that house, she'd gone through an Art Déco period, and now she was going through a period of simplicity."

And indeed, asked what her favorite color combination is, Peggy answers, "I love white, I love off-white, I love ivory, I love all the natural-looking things." For color she collects Clarice Cliff pottery.

These days Peggy Lipton is coloring in her own life. "In '85 I began brushing up on my acting skills," she says. She made her comeback last March in the ABC movie *Addicted to His Love*, playing a lawyer. "I'm starting anew now—making all my own decisions. Quincy usually made them for me, and he usually made the right ones—he has very good judgment—but it's better for me this way, it's very exciting."

As for spending time by herself now, Peggy laughs, "I love it if I'm here in this house. Just don't put me anywhere away from home alone."

Fade out on peace and serenity in a canyon.□

w book on how to decorate with ornament

LENNA TYLER KAST

DESIGN HANDBOOK of Composition Ornament

IS THE "HOW TO" book for those who want to more about the use of ornament in interiors ether you wish to use a little or do a full treat- . Approximately ***265 pages of drawings, photo- s and installation techniques***, simple enough e beginner. Included are:

ial ornamental detail from European palaces ference.

posite designs for mirrors, doors, ceilings, fire- s, and panels: a total of over ***170 line drawings*** from Lenna's own design portfolio. All draw- re to scale & can be enlarged to full scale for ment installation.

ional ornaments: Antique moulds that we added to our collection in Volume II, scaled 1".

al flexible resin mouldings for radius situa- and ***matching wood profiles*** researched from y. All available through JPW.

ction manual: pages of "how to" text with step p instructions on how to install ornament.

l techniques & effects: ***Lenna shares dozens of historical techniques*** of handling ornament ives it the special dimension as seen in the European palaces. Also included are ***creative inexpensive solutions*** for "architectural eye- These methods are simple enough for the ner.

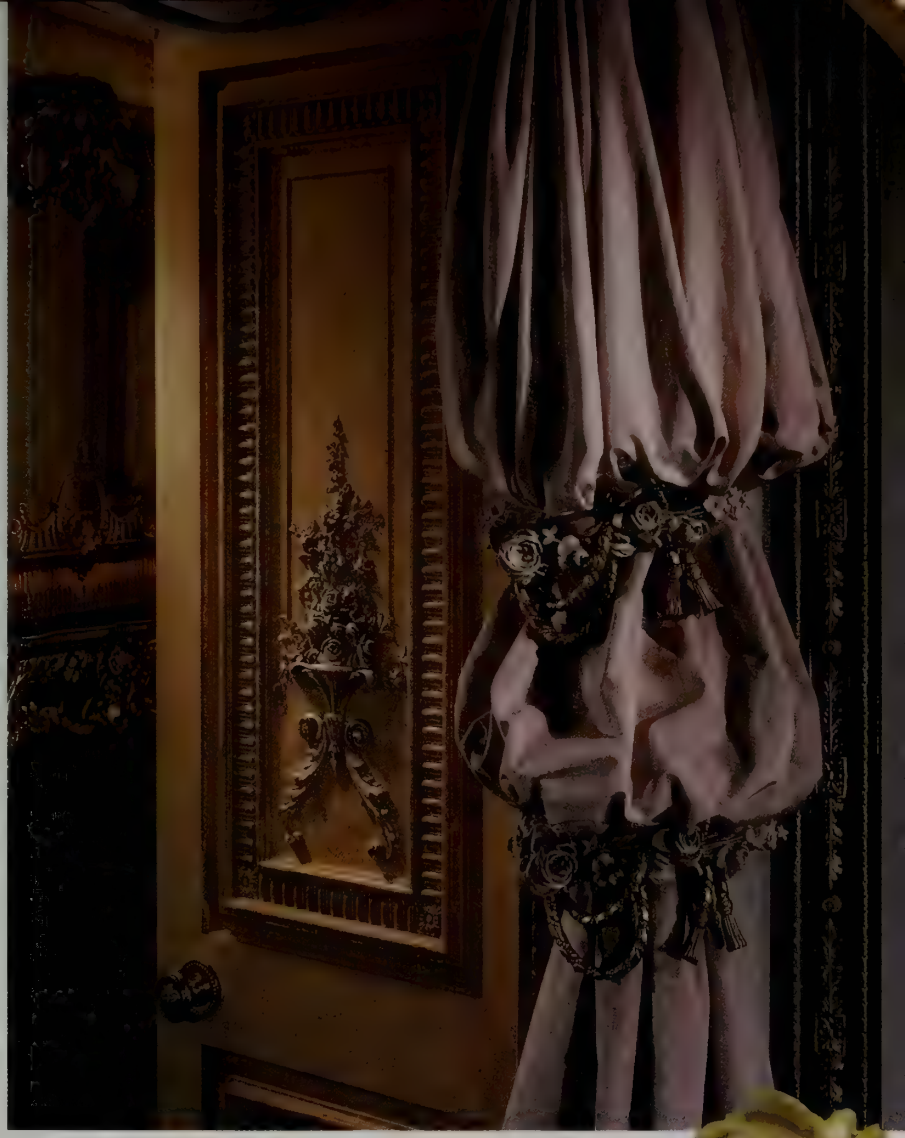
ook deals with the secrets that artisans have closely guarded and is unique in its content is ***not taught in any university*** or trade school country. This is Volume III of her books and imited first printing.

$85.00 + $10.00 S&H

aphy/FRITZ TAGGART



volume set, "ORNAMENT in HISTORY". An heirloom gift.



PICTURED: All the pictured ornament has been designed, crafted and coloured by our own in-house staff and made completely by us using the historic Italian, eighteenth century formulas. The individual designs (door, mirror, tiebacks, etc.) are detailed in the DESIGN HANDBOOK.

Devoted to design excellence J.P. Weaver offers their unique limited edition, hand-bound, two volume set of books, *"ORNAMENT in HISTORY"*, that includes European interiors & detailed ornament from history and 8,000 ornaments custom made to order. Loose plates, tie binders, SCALE ¼" = 1 INCH. $285/SET + $18.50 S&H.

J.P. WEAVER SEMINARS teach hands-on, historic quality, installation techniques. Covered also are gilding & faux finishes for ornament. Taught by Lenna. SAT & SUN, 1st weekend of the month, 6 times a year. Limit 20/seminar. Fee: $400 + $125 lab.

NEW: Special TRADE catalog, bound version of Vol. II, 8,000 ornaments scaled ¼" = 1 inch. 266 pages. To the trade $73.50 includes price list & S&H.



3760

J.P. Weaver

SINCE 1914

Send $3/COLOR BROCHURE

ORNAMENTS FOR THE DECORATION OF MANTELS, DOORS, FURNITURE, WALLS, & CEILINGS.

2301 WEST VICTORY BLVD. BURBANK, CALIFORNIA 91506 FAX (818) 841-8462 (818) 841-5700

The splendor of...



FREDERICK COOPER
2545 W. Diversey Ave., Chicago, IL 60647



Available through interior designers.

Joan Rivers
continued from page 139

much Rivers, as a child, balked at the constraints of home, she adored her mother and took on her tastes.

Rivers says that her mother, who died thirteen years ago, loved her California house, and it is hardly surprising—its formality and furnishings are a direct reflection of her mother's eye. Rivers has made one important exception, however. "My mother had certain rooms that were off-limits—the living room, the dining room," she says. "We've lived in the house, and we let Melissa live in it." (Rivers's daughter is now a college student in Pennsylvania.) "It's been her house as much as ours."

The house was built by California architect Paul R. Williams in the thirties, and Rivers and her husband, Edgar Rosenberg, loved it straightaway. It was full of details—archways, columns and the like—that suited her formal sensibilities. Its only drawback was the interior; the previous owner, says Rivers, "had grown old in the house and had let the house grow old with her."

To renovate, she called on Louis Malkin, a New York designer who had done interiors for two Manhattan apartments for Rivers and her husband, for her sister's home outside Philadelphia and for her parents' Larchmont home. They were, and are, very close friends. "It's a total collaboration," she says. "Books and clippings are sent back and forth, and there are a lot of phone calls, a lot of talk. This was not an instant house."

"People think her home will be more whimsical," says Malkin, "but the only whimsical things in the house are the things she does with her hands—her pillows, for example." (Rivers's needlepoint pillows, boasting brash or funny sayings, fill the more intimate areas of the house.)

The interiors were done in two stages: on a more modest level when she and her family first moved in, and on a more lavish, luxe level four years ago, when Rivers and Malkin added many antiques, glazed walls, repainted and papered, refinished floors, re-covered furniture and rebuilt the stairway in the entrance hall. Over the years art collectors Vincent Price and his wife, Coral, have counseled her on selecting paintings, and she has inherited pieces from her family and found others along the way. She has always been particular about what she wants: A trip to Blenheim Palace in England, for example, inspired her to have the dining room ceiling painted with fanciful clouds.

"I specifically designed the house for entertaining," says Malkin, and the look of the house reflects the kind of entertaining Joan Rivers prefers. "Very formal lunches, very formal dinners," she says. "I never have crowds—I don't think there's any warmth in a crowd." One caveat the comedienne delivered when they were working on the dining room, says Malkin, was that "all the women should look good—that was very important to her." Together they decided to add small pink shades to the chandelier so that the soft, slightly pink light given off would flatter the females in the room.

Rivers practically winces when she is asked if any of her dinners are business affairs. "My husband was English, and we always followed the English custom—after six o'clock no one comes into your house who isn't a friend," she says. But all the finery is not only about entertaining, however good the friends are. Joan Rivers takes a real, very personal pleasure in her surroundings; she is besotted by "beautiful things with history attached to them."

Best of all, the house is a comfort to its dizzyingly busy owner, a performer whose sheer longevity in a tough business is the result of hard-driven work. "Home is where you can turn it all off," she says, smiling with obvious delight at the thought, "and just have pleasure. After I've been on the road, I come home and just sit on the front stairs, where it's quiet and serene." This house, she says proudly, "is very different from all the glitz. It's my own fantasy." □



Influenced by Louis XVI.

The mastercarver's skill distinguishes this hand-carved mirror and console, enhanced by hand-beveled glass, serpentine marble top, and an old world chalk finish. From the La Barge Collection of fine mirrors, tables, and screens available through your designer. Write La Barge, Dept. 821, P.O. Box 1769, Holland, Michigan 49422.

La Barge.

Overlooked Canvases of Pioneer Artists

continued from page 144

berghe, Anna Boch, Georges Lemmen, Henry van de Velde and Jan Toorop.

It was in Belgium rather than in France that Seurat and Paul Signac found their most ardent disciples. By 1889, Neo-Impressionism had become the leading style in Brussels, and disapproving critics were referring to it as an epidemic. They called the new school "Les Bubonistes,"



RIGHT: *Blooming Trees,* Lucien Frank, 1893. Oil on canvas; 29" x 40". A painter of land, sea and the human figure, Frank was described by a Belgian critic as a "delicate Impressionist" who brought "great tenderness with obvious poetry" to his landscapes. Berko Fine Paintings, New York. BELOW: *Ostend,* Léon de Smet, 1924. Oil on canvas; 32" x 37". Although de Smet briefly experimented with Expressionism, it was to the tenets of Impressionism that he remained committed. Richard Green, London.



continued on page 202

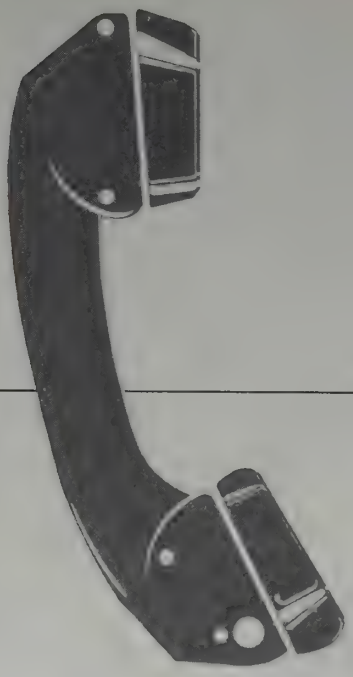
MANUEL CANOVAS

D & D Building, 979 Third Avenue, New York, N.Y. 10022 (212) 752 9588
P.D.C. 8687 Melrose Avenue, West Hollywood, CA. 90069 (213) 657 0587

To the trade only



Photo Patrice Pascal



ARCHITECTURAL DIGEST

Call our Toll-Free Number

1·800 234·4378

For Customer Service

As our valued customer, you deserve the best available service. We have staffed a toll-free number with specially trained personnel to answer your inquiries about payment, deliveries, and change of address. They will also correct your name and address on your *Architectural Digest* mailing label.

Dial the above toll-free number for prompt, courteous subscriber service and receive fast results. Please have your mailing label or subscription notice on hand when you call.

If you prefer, you may write us. Please attach your mailing label and send correspondence to:

ARCHITECTURAL DIGEST
P.O. Box 10040
Des Moines, IA 50340-0040

Overlooked Canvases of Pioneer Artists

continued from page 200

linking the painters' dot-filled canvases with the spots brought on by the bubonic plague.

While the Belgian Neo-Impressionists didn't invent the style they worked in, they do deserve credit for the speed and flair with which they responded to Seurat's innovations. They managed to bring something new to pointillism by applying it to subjects that Seurat himself had never explored. Van Rysselberghe, one of the foremost painters of his generation, was essentially a portraitist, and he seized on pointillism as a way of enhancing the suppleness and vibrancy of his figures. While Seurat painted people as if they were wooden mannequins, van Rysselberghe approached his subjects with notable sensitivity, refusing to let technique overwhelm him. His achievement was to humanize pointillism, and he remains the master—both inside and outside Belgium—of the Neo-Impressionist portrait.

Belgium, a tiny country, has always been highly susceptible to foreign influence, and by the early 1890s, England had replaced France as the dominant influence on the Brussels art scene. Spurred by the ideals of the London-based Arts and Crafts Movement, Finch, van de Velde and Georges Lemmen—who had distinguished themselves as pointillists only a few years earlier—switched their allegiances from painting to ceramics and design. At the 1893 exhibition of Les XX, two rooms were entirely devoted to the decorative arts, confirming at once a new commitment to English taste and an increasing conservatism among Les XX's members. Fearful that the group no longer posed a real challenge to tradition, its leaders promptly disbanded it.

It would be wrong to assume that Belgian Impressionism passed into eclipse with the collapse of Les XX. In 1904 a group called Vie et Lumière formed around Emile Claus and included such artists as A. J. Heymans and Modest Huys. Their subject was the Flemish countryside; the slithering, silvery River Lys took the place of the Seine in the version of Impressionism these painters pioneered in the first decade of the century.

Claus remains the best known of the group, as much for his spirited leadership as for what he called "my research on the equilibrium of air." His scenes of children strolling the cornfields, their silhouettes illumined by the glare of the sun, are essentially studies in the flickering effects of light. If they hark back to Monet's haystacks, they also draw on the old Flemish tradition of light as seen in the religious landscape paintings of Jan van Eyck and his follower, Petrus Christus.

Claus and his followers, who are known as the Luminists, are generally credited with the creation of the first true Impressionist school in Belgium. Yet the irony is that it took them many years after Monet unveiled his *Impression—Sunrise* to recognize the virtues of the Frenchman's style. By the time Claus and his fellow Luminists banded together to organize Vie et Lumière, Impressionism was over in France. Picasso was laying the groundwork for Cubism, Matisse was racing toward Fauvism, and Ensor's Expressionism was beginning to have a radical influence on Belgian art.

Against this backdrop, the sunny cornfields of Claus and the Luminists seemed decidedly conservative, and they generated little attention outside Belgium. But in recent years interest has been growing. Recently the London division of Christie's auction house held a sale of Belgian painting since 1880—its first sale ever devoted exclusively to Belgian art. At the very least, it serves to remind us that Impressionism was by no means confined to France. It flourished in Belgium, a decade after Neo-Impressionism had come and gone. It's almost as if the two movements took place in reverse order. In fact they did, though there's nothing backward about the work that resulted. □

STAIR & COMPANY

ESTABLISHED 1912

Fine 18th and 19th Century English Furniture and Paintings

942 Madison Avenue (between 74th and 75th Streets) New York, NY 10021 • Telephone 212-517-4400





A very fine pair of late 18th Century Adam giltwood semi-elliptical side tables, c. 1775.

The black scagliola tops attributed to Bossi are inlaid with anthemions supported by a plain blue line and a rope of white pearls; standing on four fluted gilded tapering legs decorated with carved acanthus; the fluted frieze with six floral paterae. L. 77" D. 20" H. 32"

OXFORD ANTIQUE RESTORERS LTD. • 212-517-4400

(A subsidiary of Stair & Company specializing in the restoration of Antique Furniture)

STAIR & COMPANY LONDON • 120 Mount Street, London W1Y 5HB • 01-499-1784

We are always interested in acquiring 18th and 19th century English furniture of comparable quality.

David H. Murdock, Owner

The National Antique & Art Dealers Association of America, Inc.



FROM AN EXTENSIVE COLLECTION OF SPANISH COLONIAL ANTIQUES

RICHARD WORTHEN GALLERIES

1331 TIJERAS STREET NW ALBUQUERQUE, NEW MEXICO 87102 505 764-9595

510 GALISTEO SANTA FE, NEW MEXICO 87501 505 988-2460



Fine French Fabrics, Wallcoverings and Trimmings

ANDRÉ BON

D&L Building, 979 Third Avenue, New York NY 10022, 212 355 4012

Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Miami, Philadelphia, San Francisco, Washington DC. To the Trade

Stanley Tigerman

continued from page 149

social debut yet casually glamorous, all streamlined curves outlined by rails shimmering with metallic burnish. In between the two sweeps of stairs lies a short flight leading down. It is a disorienting insertion, misleadingly directing the visitor to the heart of the house, which turns out to be not the living room but an indoor swimming pool, a water-filled cortile lined by a trompe l'oeil of rusticated stone rising to a *jardin d'hiver*.

Within this transposed classical villa is a real American suburban house, with kids and mom and an eat-in kitchen. The ground floor is where the living is done. Upstairs, in typical American fashion, the bedrooms struggle to attain the grandeur of a Palladian piano nobile. This American upstairs has no dull hall lined with bedroom doors. Instead there are two arcaded corridors that survey the pool and a diminutively scaled covered bridge spanning the pool atrium, cleaving in two its classical purity. Amid the trompe l'oeil, the bridge is a fantasy made real, a *faux-marbre*-columned arcade topped by roof tiles, a room within a room, playing the final hand in an allusionistic game of indoor-outdoor reversals.

As in a Palladian villa, the rooms rely for their effects on decoration rather than spatial gyrations, and as always in a Tigerman design, the decoration has a touch of the other, of civilization in its darker moods. So it is that the obelisks at the entrance are but a hint of key interior features: for instance, the grand staircase, with neon-lit crystal balls atop its newel posts that the residents, whose livelihood involves the commodities exchanges, claim they consult for guidance; or the beautifully modeled Egyptian-style mantel of marble and limestone in the living room, which takes classicism back to its historical roots in the Nile delta and is also a revived revival, recalling the high-style exoticism of the 1920s and complementing the residents' collection of Art Déco furniture and sculpture.

continued on page 206

SMALLBONE
KITCHENS BEDROOMS & BATHROOMS



Handpainted bathrooms in the Pompeian style are on display in Smallbone showrooms on the East and West Coast. The cabinetry is handmade to order in England and is available throughout the United States exclusively through Smallbone showrooms.

SHOWROOMS: EAST COAST: 150 EAST 58TH STREET, NEW YORK, NY 10155 Tel: (212) 486-4530
WEST COAST: 315 SOUTH ROBERTSON BLVD, LOS ANGELES, CA 90048 Tel: (213) 550-7299

For your 48 page full color catalog of Kitchens, Bedrooms and Bathrooms phone: **(212) 486-4530** (east coast) or **(213) 550-7299** (west coast).
Alternatively send $5.00 to: Smallbone Inc., 150 East 58th Street, New York, NY 10155 or collect one free from the showrooms.

Name _____ Telephone _____

Address _____ Zip Code _____

Through Designers and Architects

AD 2/89Q

NELL REVEL SMITH



CONTEMPORARY IMPRESSIONS

on View DOWNTOWN

Permanent Home Collection

ARCHITECTURE

Stanley Tigerman
continued from page 204

So much of the house is bent on creating a dialogue between a real indoors and a fictive outdoors that it is almost surprising to finally arrive in the backyard, or better still, to overlook it from the broad second-story terrace beyond the master bedroom. True to the indoor-outdoor game, a principal terrace view leads back inside to the outdoorslike pool; but beyond its diamond-grid railing, the terrace also overlooks an artificial lily pond outdoors across which a small bridge provides the final link in the stone path circling the house. From there a visitor gets the clearest impression of the strict geometry contained in the plan. Only now does the compositional idea become clear: an outer circle of stone and an inner circle inscribed in the plan, breaking through the house's wall plane into an attenuated arcade, further framed by the obelisks and beams that extend the house's cubic form.

From the second-floor terrace one can also take in the view of neighboring roofs and trees, almost an Italian scene, but very much an American one as well, with the flat prairie landscape that has inspired generations of Chicago architects. Tigerman has chosen to place a box on that prairie, and one is struck by how much he, like Frank Lloyd Wright before him, has gotten out of that box. Wright talked endlessly of how he broke open the box, but in many of his best prairie designs, he managed to distort and transform it without destroying its classical integrity. For all his talk of the natural house and uniquely American architecture, Wright was engaged in a subtle send-up of classical conventions, as is Tigerman. Wright's vision was obsessive—all aspects of design had to be subsumed in his single integrative vision. In keeping with our looser, less self-confident times, Tigerman is more permissive, more self-deprecating. Nonetheless, he affirms the value of an architecture rooted in its own traditions yet profoundly responsive to its unique place and time. □



Custom 12' ceiling dome, Papazian Residence, Jacksonville

The spirit of the masters lives on

For over a decade, the Jancik Arts studio has provided exquisitely designed and handcrafted architectural art glass to America's most discriminating commercial and residential buyers. We invite you to write for additional information, and discover how beautifully Jancik Arts handcrafted architectural ceiling domes will complement your individuality and style.

Jancik
JANCIK ARTS, INC.

2630 S.W. 87th Place Ocala, FL 32676 (904) 237-1593
Through your Architect or Interior Designer

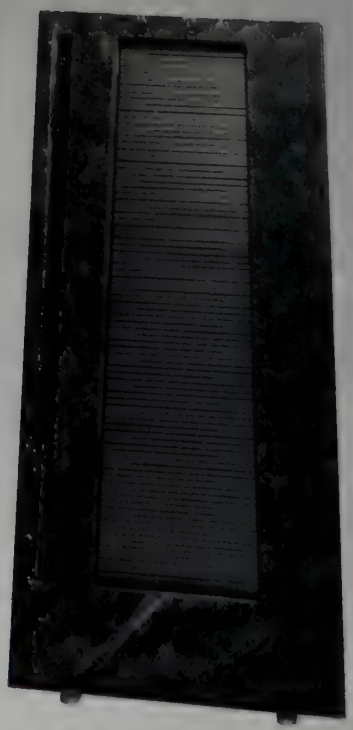


ur Love Seat
Print

Headquarters:
800 Central Blvd., Carlstadt, NJ 07072
Telephone 201 438 8444

Lee Jofa/Groundworks Showrooms:
Atlanta, Boston, Chicago, Dallas, Dania, Denver, Detroit, High Point, Honolulu, Houston, Laguna Niguel,
Los Angeles, New York, Philadelphia, San Francisco, Seattle, Washington, D.C., Toronto, London

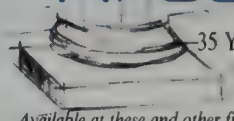
The Finest In Design And Sound.



Apogee Acoustics award-winning, full range ribbon loud speakers offer unparalleled stereophonic performance. Now available in luxurious Hand Painted Faux Finishes to be highlighted in any decor.

For more information and the dealer nearest you, contact Apogee Acoustics.

APOGEE ACOUSTICS, INC.



35 York Industrial Park • Randolph, Massachusetts 02368
(617) 963-0124 • FAX # (617) 963-8567

Available at these and other fine audio salons:

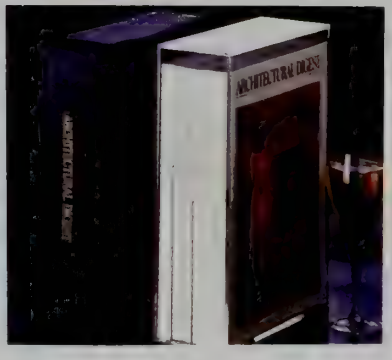
AUDIO BY DESIGN, INC., NEWPORT BEACH, CA • AUDIO VISION, SANTA BARBARA, CA • DAVID RUTLEDGE AUDIO, PALM SPRINGS, CA • PARIS AUDIO, LOS ANGELES, CA • STEREO UNLIMITED, SAN DIEGO, CA • AUDIO IMAGES, NEW CANAAN, CT • AUDIO CENTER, INC., FT. LAUDERDALE, FL • STEREO VIDEO DESIGNS, INC., ATLANTA, GA • AUDIO VISIONS, ARLINGTON, MA • SOUND & MUSIC, INC., NORTHAMPTON, MA • AUDIO NEXUS, SUMMIT, NJ • HUDSON AUDIO, ALBUQUERQUE, NM • MUSICAL DESIGNS, ALBANY, NY • SOUND BY SINGER, NEW YORK, NY • STEREO EXCHANGE, NEW YORK, NY • DEFINITIVE HIFI, MAMARONECK, NY • GOLDEN GRAMAPHONE, AKRON, OH • ON TOP AUDIO, RIO PLEDRAS, PUERTO RICO • PRESTON TRAILS, DALLAS, TX • AUDIO SYSTEMS, LTD., RICHMOND, VA • ADVANCED AUDIO SYSTEMS, TACOMA, WA • ALSO DISTRIBUTED IN: LONDON: ABSOLUTE SOUND • VALENCIA SPAIN: SARTE AUDIO ELITE • BUENOS ARIES: MARTIN FERRARRI • TORONTO: SHINON, INC. • PARIS: PRESENCE AUDIO

ARCHITECTURAL DIGEST SELECTION



MAGAZINE BIN: Beside your favorite chair, in your office, library or on a bookshelf, this clear acrylic bin keeps *Architectural Digest* back issues neat and available. $41 (3.00)

SOFT SLIPCASE: Coffee-color vinyl case, gold stamped on cover and spine, provides padded protection for treasured back issues of *Architectural Digest*. Two cases will hold 12 issues. $8.95 (2.00)



ACRYLIC SLIPCASE: Attractive see-through organizer made of sturdy acrylic keeps 6 issues of *Architectural Digest* handy and dust-free. $22 (2.25)



BACK ISSUES: Availabl
1984 to present. Please
selections on a separat
$6 each (we pay shipp

CALL TOLL · FREE 800 · 421 · 4448

Mon.-Fri. 9 A.M. - 5 P.M. Pacific Time. In California, call 800-252-2071. Credit card orders only. Prices subject to change. P
6 weeks for shipment. Items may be shipped separately. Offer good in USA and Canada only. *Architectural Digest* and Ar
Digest Selections are registered trademarks of Architectural Digest Publishing Corp., and are used under license.

Mail to: Wilshire Marketing Corp., 5900 Wilshire Blvd., Los Angeles, CA 90036

NAME _____ *(please print)* AM29

ADDRESS _____

CITY _____

STATE _____ ZIP _____

☐ Check payable to Wilshire Marketing Corp.
(California residents add applicable sales tax)

☐ Visa ☐ MasterCard ☐ American Express

Card # _____

Exp. Date _____

(indicate quantity)

_____ **#200111 MAGAZINE BIN** $41 (3.00)

_____ **#201111 SOFT SLIPCASE** $8.95 (2.

_____ **#200011 ACRYLIC SLIPCASE** $22 (

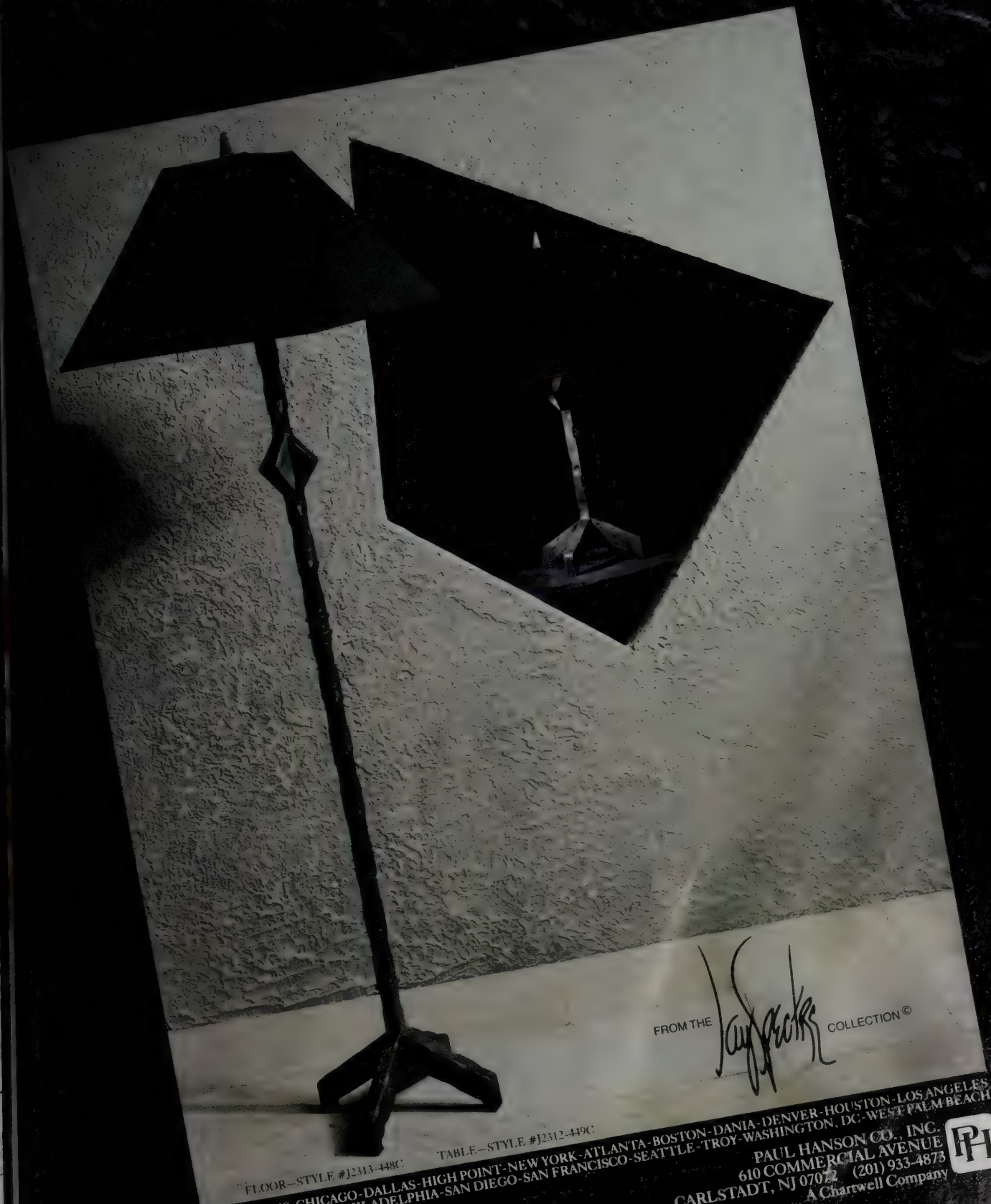
_____ **BACK ISSUES** $6 each

GRAND TOTAL $ _____

Please add amount indicated in () for shipping per unit shipped.

PAUL HANSON®

THE OBVIOUS DECISION



FLOOR—STYLE #J2313-448C TABLE—STYLE #J2312-449C

SHOWROOMS-CHICAGO-DALLAS-HIGH POINT-NEW YORK-ATLANTA-BOSTON-DANIA-DENVER-HOUSTON-LOS ANGELES
MIAMI-PHILADELPHIA-SAN DIEGO-SAN FRANCISCO-SEATTLE-TROY-WASHINGTON, DC-WEST PALM BEACH

PAUL HANSON CO., INC.
610 COMMERCIAL AVENUE
CARLSTADT, NJ 07072 (201) 933-4873
A Chartwell Company

Contemporary Renovation in the Pontalba Buildings
continued from page 163

years later, the marriage was dissolved and Baroness de Pontalba turned her attention to managing real estate in Paris and, through agents, her property in New Orleans. She was strong-willed, independent and astute in business matters, and by the mid-1830s, she began plans to improve her property around the square.

It was her transatlantic vision to create two structures facing each other with arcades that would resemble the Palais Royal and the Place des Vosges in Paris. Various delays prevented construction from taking place until the baroness returned in the late 1840s, and by this time her plans had expanded to include the refurbishment of the public square itself, "in the new Parisian style."

There is some doubt about who actually designed the Pontalba Buildings. Plans exist from the office of the famous local architect James Gallier; however, disagreement between architect and client prevented his being involved in the execution of the drawings. Another locally important architect, Henry Howard, was engaged to finish the plans. There were disagreements here too, and ultimately the buildings were constructed by a contractor under the supervision of the baroness. It is said that she considered herself a competent architect and thought nothing of climbing the scaffolding during construction to inspect the progress, dismissing on the spot anyone whose work she found unacceptable.

Jackson Square has remained almost as the baroness envisioned it. Vehicular traffic has been replaced with pedestrian, and on the Mississippi River side, docks were removed in the 1920s. Walkways and open-air markets were developed in the 1970s, making it possible to promenade along the riverfront, as was fashionable in the nineteenth century. As in the Parisian style of the day, the Pontalba Buildings accommodate shops on the ground floor, and residential spaces are above.

Today those apartments are the most sought-after in the city, although such was not always the case. Following the Civil War and into the twentieth century, they fell into disrepair (a full-grown cow was found in one unit in the 1920s). After years of apathy, the Pontalba heirs sold the lower building in 1921 to local philanthropist William Ratcliffe Irby, who then willed it to the state of Louisiana, and the upper building was bought by a group of local businessmen and later donated to the city of New Orleans. Extensive repairs to both buildings were made in the 1930s under the Works Progress Administration; other renovation projects have been in progress for several years as funding allows.

The renovation of this apartment came about as a result of a fire; although it was quickly contained, extensive damage was done to a couple of two-room units. The Irby Committee of the Louisiana State Museum, under whose jurisdiction responsibility for the building rests, decided to make the unprofitable efficiencies into one four-room apartment. Local architects were interviewed for the commission, and Leonard Salvato was selected. "We were looking for innovation," says former committee chairman George Montgomery. "Salvato acknowledged the spirit of the old while making something entirely fresh and contemporary."

The architect reinforces the contrast of high-tech style against a historic space.

The apartment's residents, Betty and Stanley McDermott, Jr., enjoy the apartment for its history and for the pleasure and convenience of having a residence in town. Their children are grown and both have daily downtown responsibilities. "A feeling of happiness permeates the space," says Betty McDermott, who is a board member of several local museums and philanthropic organizations. "Living here makes sense for both of us," adds Stanley McDermott, an attorney. "It takes fifteen minutes for me to walk to work. There's nothing like being in the center of the city."

The results of the renovation represent the talents of all involved. It was Salvato's concept that the necessities of contemporary life—such as baths and the modern kitchen—could be successfully wedged into the nineteenth-century spaces without compromising their special character. Using stainless-steel squares as a decorative finish in the kitchen unit and again in the gray marble floor, the architect reinforces the contrast of high-tech style against a historic space, a metaphoric contrast for the McDermotts' contemporary lifestyle.

One of the interior designers for the project, Ann Dupuy of Holden and Dupuy of New Orleans, recalls, "We wanted the space to create an atmosphere, not necessarily the objects. After all, how can one compete with Jackson Square? The views of the Mississippi and the cathedral, the feeling of being in the center of the most interesting city in America—furnishings can't compete with that."

The main rooms are painted a soft gray that responds to the changing patterns of light throughout the day and the seasons. Floor-to-ceiling windows allow easy access to the gallery beyond, a favorite spot overlooking the myriad activities in the square.

Upstairs rooms are equally simple, with space for only the necessities: a bed, a desk, a few chairs, a table for books. These rooms also open onto exterior galleries, with views toward the Mississippi River in one direction and across the city in the other.

"We have the best of both worlds here," says Betty McDermott, "the charm of the old with the convenience of the new. And you know," she adds, "I think the baroness would approve. She was, after all, slightly unconventional."□

Pick a pair of perfect pearwood pretties.



NEWEL.

The largest and most extraordinary antique resource in the world.

ewel Art Galleries, Inc., 425 East 53rd Street, New York, NY, 10022 (212) 758-1970

Raymond E. Enkeboll
ARCHITECTURAL ACCOUTREMENTS
CARVED AND SCULPTURED IN SOLID WOODS
Designs
FACTORY and SHOWROOM
16506 AVALON BOULEVARD • CARSON, CA 90746 • TEL (213) 532-1400
CATALOG #B-16 $5.00 To the Trade FAX (213) 532-2402


Copyright 1988 Northern Homes Inc
The Science of Building, The Art of Design
Our new Founders' Guild series represents the best of both. The Science of putting together a package of services and materials that ensures quality and reduces the hazards of building to its lowest level. And the Art of joining classic American architecture to floor plans that understand your need for luxury, comfort, security, efficiency and prestige. *Since 1946.*
Before you buy or build, invest a few dollars in our design collections.
Northern Homes
51 Glenwood Ave., Queensbury, NY 12804
Available coast to coast
(518) 798-6007
☐ I am enclosing $15. Please send your Founders' Guild series of homes 3,400 to 5,100 square feet.
☐ I am enclosing $15. Please send your design catalogue of homes 1,300 to 3,820 square feet.
☐ I am enclosing $10. Please send your video (VHS) (BETA).
Name _____
Address _____
City _____ State _____
Zip _____ Telephone _____
We accept check, VISA and Master Card AD-1

Nina and Edmund Stevens in Moscow
continued from page 166

many of the symbols of masonry: triangle, pickax, hatchet, shovel, compasses, mattock—all of them intertwined with ribbons and garlands. In the style of many houses around the block, ours is decorated by two sculptures of griffins standing guard on each of the front roof corners.

We inherited a damp place with a leaky roof and a cemented basement where water stood up to your knees all year round. The house was never meant for a large family. The main floor had large reception rooms but only two good-size bedrooms. We decided to move the dining area and the kitchen into the basement, but first we had to remove layers of cement from the walls, the windows and the floor. For the sake of economy and the lack of necessary materials, Nina searched nearby demolition sites looking for anything useful.

In the past there was no restraint or limit to what could be demolished in the center of old Moscow. Nothing was held sacred when the space was needed for erecting an enormous apartment building or simply to clear space for a large square. The worst example was the Church of Christ the Savior, a monument to the Napoleonic War that was utterly demolished. The Chudov monastery, with its beautiful fourteenth-century church, was destroyed within the Kremlin walls. The outrageous Palace of Congresses, which ruins the historic harmony of the buildings within the Kremlin, rose on the site of an old military hospital. At no time have the ancient buildings within the Kremlin walls been protected by any agency. And it was only last year that the U.S.S.R. joined the World Heritage Convention, created by UNESCO in 1972.

The walls of the Kitai Gorod, a section whose old shops, houses and churches were spread out close to the Kremlin, clinging tight to the high bank of the Moscow River, were razed. It was this place, a very old commercial area, in which, presum-

continued on page 214

Contemporary Russian Artists



"SERENADE." BY ANATOLE KRASNYANSKY AN ORIGINAL MIXED MEDIA ON CANVAS
ALSO AVAILABLE AS A HAND-DRAWN FLATBED LITHOGRAPH EDITION OF 250
ON ARCHES PAPER DELUXE EDITION OF 50 PRINTED ON JAPON PAPER

On Exhibit

New York	New Orleans
February 1–28	March 3–31

For further information on exhibition schedules or for a free color brochure
please call 212/925-5550 or 800/541-0668.

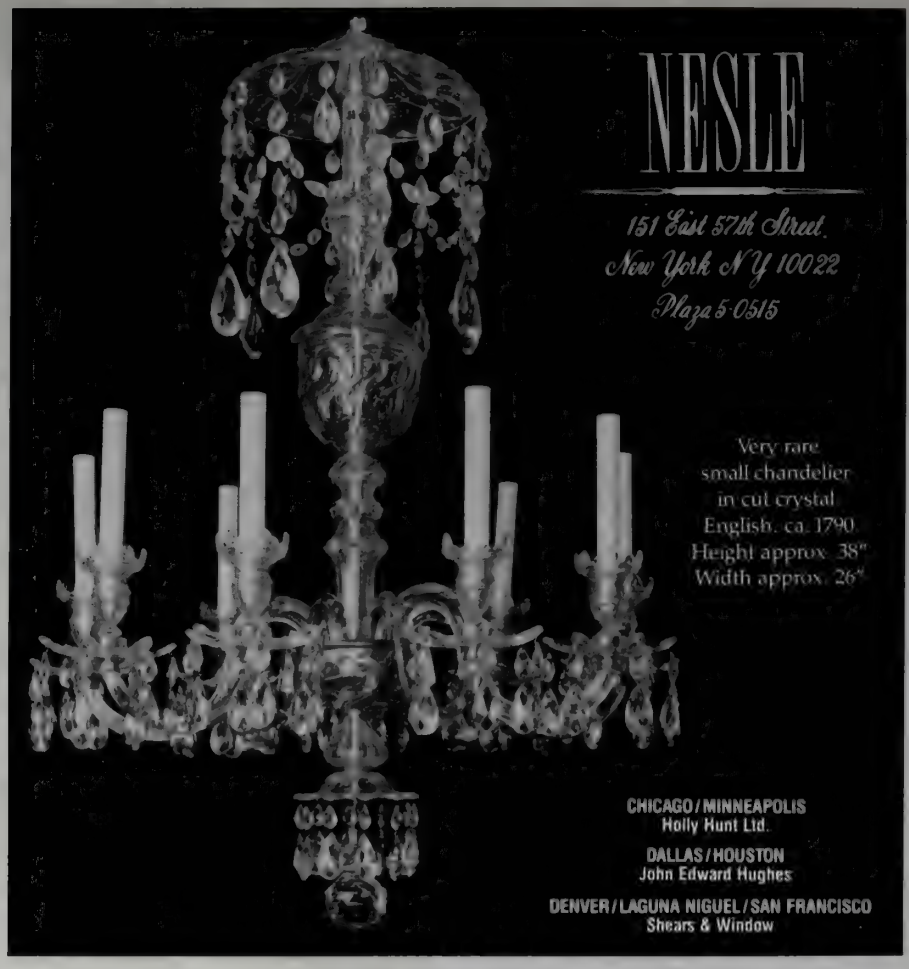
DYANSEN™
GALLERY

122 Spring Street
New York, N.Y. 10012

433 Royal Street
New Orleans, LA. 70130

BEVERLY HILLS • SAN FRANCISCO • SAN DIEGO • CARMEL • MAUI • WAIKOLOA • NEW ORLEANS • BOSTON • NEW YORK

© 1989 DYANSEN CORPORATION





Nina and Edmund Stevens in Moscow
continued from page 212

ably, traders from the East had once gathered. It is now all encroached upon by the Rossiya Hotel, which stands as a ridiculous monument to incompetence and treachery to the national heritage. Places such as the banks of the Moscow River, the Yauza River and the canal zone offer lovely sites for new architecture but have seldom been used. Why?

At the demolition sites among the piles of rubble, Nina found window handles, doorknobs, polished stone slabs for the patio, seasoned timber for the floor and even the beautiful cast-iron gratings from the sixteenth century that we used to protect the windows and the doors. It was dangerous to explore such sites because they were using explosives. She would arrive to rescue certain items after the area had been wired for blowing up.

Fortunately for us, the kind of furniture we needed was easily available. One day I visited a secondhand shop and bought a strange-looking oak chair with arms carved in the shape of hatchets and a large pair of carved mittens on the back of the seat. Across the arched back of the chair was the inscription in Russian, "To a kind man for a good road." When I put the chair in the bare basement I knew that the room must be done in traditional Russian rustic furniture. Luckily, this type of furniture was useless for most of the Russians living in small flats, as it was too heavy and "unfashionable." The prevailing mood among the people was to replace the old with modern Scandinavian-style furniture.

The furnishing of the formal sitting room upstairs was more obvious. The elaborate fireplace and beautifully molded ceiling required furniture of similar elegance. Many pieces we brought from Italy. Bookshelves and cupboards for the library and the kitchen were specially made.

It was known that my wife was among the first to collect and exhibit contemporary Russian art of mostly

continued on page 216

Romance…in the grand manner.

"Music hath charms,"—especially when the music and the mood are so beautifully expressed. Taste, elegance, fire and passion are forever captured in this, circa 1910, Louis XV grand piano by Julius Blüthner of Leipzig.

Blüthner pianos are renowned for excellent sound and light touch. This example, 85" long, 62½" wide, 38½" high, accents a lovely bud rose color with exquisite bronze doré mounts.

Matching piano bench.



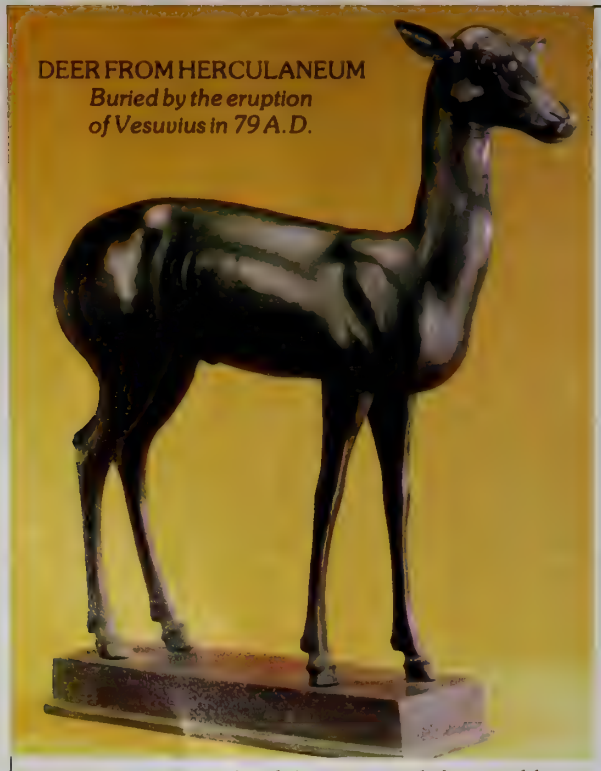
The Original

Manheim Galleries New Orleans

409 Royal St., New Orleans, LA 70130/(504) 568-1901 • *Established 1919*

Royal Street • New Orleans





Eleganza Ltd.

Is Your Source For The Finest Museum Reproductions

Color Catalogue $6

DEER FROM HERCULANEUM

For Your Home or Garden
(Both male and female available)
Original size 36" x 32½" $3213 each; $6586 pair.
Optional size 32¾" x 30½" $3116 each; $5932 pair.
Prices include shipping
Check, VISA, MC

ELEGANZA LTD.

Importers of Fine Statuary
3217 W. Smith #25
Seattle, WA 98199
206/283-0609

The bronze originals of this pictured doe and her male companion are in the National Museum in Naples. Reproductions of the two deer may be seen in the John Paul Getty Museum in Malibu. Our reproductions are cast in Italy in the finest quality bronze by the lost wax process. Unearthed in a Roman villa covered by 100 feet of volcanic debris, their lightness, grace and poetic beauty reveal another aspect of Roman life, far removed from gladiatorial violence.

Nina and Edmund Stevens in Moscow
continued from page 214

unknown young men who had worked steadily but had never had a chance to be exhibited. Now they are well known in Europe and America; their drawings and oils have been purchased by New York's Museum of Modern Art. They were among those who contributed to our interior decoration. Some gave paintings and others suggested the shops where used furniture could be purchased.

We feel we are the living history of modern Russia. Many things have changed in the Soviet Union in the past twenty-five years, including ideas about what is good in modern architecture. No longer are old buildings openly destroyed. The previous practices of Stalin, Khrushchev and Brezhnev of building enormous blocks of apartment buildings in the center of Moscow with total disregard for the skyline of the city are constantly criticized in the press and on television. However, these past mistakes have not served as a warning to the present generation of city planners and architects. For example, over ten million rubles in the form of

We feel that we are the living history of modern Russia.

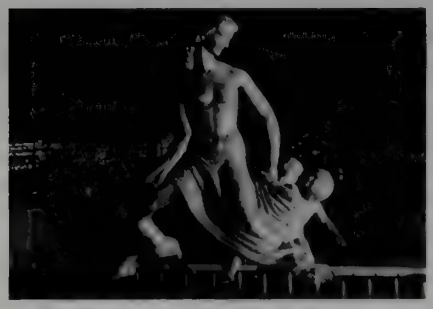
donations has been collected from the public for the purpose of building a monument to the World War II victory. Unfortunately, all the money has already been spent on the huge and hideous foundation for the monument, and the monument itself has not yet been selected. Another example of shortsighted Soviet planning.

We are hopeful that as *glasnost* allows Soviet citizens the opportunity to travel abroad, they will become more aware of various architectural designs. And with awareness will come an increased appreciation for the beauty and value of their own architectural heritage. □

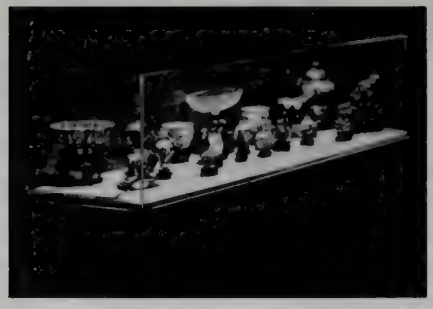


o receive your full-color SieMatic Kitchen Book with 132 pages of kitchen design ideas and floorplans, send $12.00
to SieMatic Corporation: Dept.AD-02, Box F286, Feasterville, PA 19047-0934. For inquiries call (215) 244-0790.
Available through your interior designer or architect. Also available in Canada

WENDELIGHTING
DIVISION of JACKSEN INTERNATIONAL Ltd









Showrooms open by appointment only.

Let us create your home's lighting design using our unique optical projectors that enhance room settings by confining light rays to the contour of art objects. Request our free illustrated folder "Fine Lighting for the Serious Collector" by writing **Wendelighting,** 2445 N. Naomi St., Burbank, CA 91504, 818/955-8066 Head Office. New York City showroom, 43 East 63rd St., 212/682-8775. National (except California) 800-528-0101.

The Publisher's Private Island in the South Seas

continued from page 188

out to see if we could make this idyllic island idyllic for the people who lived there," Forbes says.

For his own residence, he cleared the top of one of the highest hills on the island, which provided him 360-degree views. The house is relatively modest, considering his commodious domiciles in the United States and Europe. "It's not a major statement," he notes dryly.

But then a major statement would have been out of place. The Forbes House, as it's called locally, is in keeping with the island's simple character. "It fits the scene," he says. "I hate to overuse the word, but it's idyllic."

Although the house is air-conditioned, the glass walls, open-beam ceiling and skylights open it to the outdoors and create the feeling of a generous cottage. For all that airiness, it is built to withstand the strong winds and occasional hurricanes that sweep the region.

The world's most famous capitalist proselytizer was hoping to turn Laucala into a testament to the viability of free enterprise.

Forbes never intended the island to serve merely as a private retreat. To the contrary, the world's most famous capitalist proselytizer was hoping to turn Laucala into a testament to the viability of free enterprise.

"We wanted to make it self-sustaining economically," he explains, "so it wouldn't be dependent on the largess of a capitalist and it wouldn't be a situation where the natives were squeezed by people looking for an instant return on their investment."

Forbes believed he could develop wider uses for coconut and take advantage of new techniques to make the plantation more profitable. In this instance, he *was* naive—the innovations failed. "We were proceeding," he laments, "from a fund of ignorance and a barrel of enthusiasm."

Forbes and his associates also tried to introduce corn, but "that didn't work out." They then tried producing kava, the potent Fijian drink. But after mixing up a few batches of the stuff, which Forbes says "looks like dishwater and tastes like dishwater," they dropped the idea.

Next they turned to commercial fishing. No luck there. In desperation, they even considered making soap or beauty products. That too was a dead end. "We went down many dead ends," Forbes acknowledges. Then he adds, "Dreams are easier dreamt than made into reality."

After four or five years of unsuccessful ventures, he decided that since he and his family used the island infrequently, they should supplement the income from the coconut plantation by taking in paying guests.

Today Laucala has four thatched-roof cottages, three on the beach and one on a hilltop. Guests usually number no more than eight at a time, and the atmosphere is relentlessly unpretentious, though a degree of luxury obtains. Breakfast is prepared by the staff daily in each of the cottages. Guests can fish for tuna, marlin and sailfish in *Bob*, a thirty-nine-foot craft named after Forbes's son Robert, who oversees guest operations. They can scuba dive, play tennis or water ski. They can hike through the hills, comb the beaches or, of course, just lie around. Lavish dinners are served in the large old house where the plantation manager and his family live.

Forbes says that with this very select and controlled form of tourism, Laucala is for the first time approaching sustained profitability. "The island itself has become a cash crop," he explains. "Now guests can have what before only a millionaire could have—an island of their own."□

COWTAN & TOUT

D&D Building, 979 Third Avenue, NY 10022 (212) 753-4488 Through interior designers and architects



SCHECK
CHINTZ

PRESENTING
THE HALKIN COLLECTION

COLEFAX AND FOWLER

NTA Travis-Irvin **BOSTON** Shecter-Martin **CHICAGO/TROY, MI** Rozmallin **CLEVELAND/MINNEAPOLIS** Rozmallin at Baker, Knapp & Tubbs
DANIA Bill Nessen **DALLAS/HOUSTON/DENVER** John Edward Hughes **LOS ANGELES/SAN FRANCISCO** Kneedler-Fauchere
PHILADELPHIA Croce, Inc. **PORTLAND/SEATTLE** Wayne Martin **TORONTO** Primavera

Show & Tell

The news in rugs this year is that French Aubusson and Savonnerie are the ones of choice. Tabriz, Sultanabad and "Serapi" (the rarer Heriz) rugs from Persia are always popular, but the French classics have been rediscovered.

F. J. Hakimian, who moved to his East 57th Street showroom three years ago, says that because 18th- and 19th-century European furniture is so popular, tapestry-woven Aubussons are much in demand. The Savonnerie, distinguished from the Aubusson by having a deep pile, is also popular but more expensive and more difficult to find.



COURTESY F. J. HAKIMIAN

The Hakimian showroom is currently dominated by a grand Aubusson from the era of King Louis Philippe (1830–48) that has lush bunches of roses scattered across a background of foliage silhouetted in deep red. More traditionally, Hakimian has three Aubussons, one from the Napoleonic era, characterized by images of swans, the empress Joséphine's favorite bird. These rugs (each measures about 22 by 15 feet) have large center medallions in either hexagonal or circular shapes. The medallions are in patterned fields, one defined by trompe l'oeil geometric shapes, which are in turn surrounded by several graduated borders filled with scrolls, cartouches and garlands of flowers in greens, grays, beiges and pinks.

Hakimian also has softer-toned carpets that are known as Ziegler Sultanabads. They were woven under the guidance of Ziegler & Co., an Anglo-Swiss firm based in England, which from 1883 until after the turn of the century influenced and financed the design of Persian rugs for the Western market. One of these rugs is as intricately geometrical as a Persian tile; the other has the stylized flower designs of Persian garden imagery. Both are woven in beiges, blues and browns. A prize of Hakimian's collection is a 19th-century Bakhshaish from a village in northwest Persia near the rug-weaving center of Heriz. This rug is especially rare because the village where it was made only wove carpets in the Persian taste and exported relatively few to the West.

Fred Mohebian, from his showroom on Fifth Avenue, agrees that Aubussons, Savonneries and 19th-century English needlepoints are in great demand now. One of his Savonneries has a background of beige with a center medallion of a darker caramel color and corner medallions of pale blue surrounded by baroque scrollwork. Moheban adds that Savonneries were woven only for royal commissions from the mid-18th century to the French Revolution.

Among his Oriental carpets is a Tabriz, made in the 19th century in northwest Persia for the Western market; its soft tones in natural dyes make it highly desirable. Moheban has one glowing soft-hued Sultanabad in beige, rust and blue that he purchased at the auction at Elveden Hall, the Norfolk home of Sir Edward and Lady Guinness. Another unusual rug, from northwestern Persia, has a geometric design in its center that is evocative of Caucasian rugs. The folk-art quality of the geometric pattern and contrasting bold colors makes this type of rug popular with people who collect Colonial American furniture, says Moheban.

At the **Ghiordian Knot**, which was founded by Barbara Sedlin in 1972 and named for a rug knot, Aubussons are also this year's fashion. She departs, however, from the view that people want pale colors. "That may be what they say," she says, "but when they buy, they buy bold colors." She has two of the more striking Aubussons around. One, woven between 1825 and 1850, has a ground of caramel and beige embellished with baroque scrollwork and bouquets of overblown roses. Another, in what Sedlin calls "Egyptian Revival" style (dating it to the 1870s, when the opening of the Suez Canal fostered Egyptian themes everywhere), seems to impose the outlines of a beige rug with a scalloped and tasseled border onto a rectangular rug with a barely visible rust ground and a border of geometric design with faintly Egyptian motifs. Among Sedlin's classic Orientals is a Ferahan-Sarouk that exemplifies the Persian garden carpet. From the 17th century onward Persian rug weavers incorporated abstract designs for ponds, flower beds and trees into their work: The Ferahan-Serouk has stylized cypress trees and flower images on a black ground.

continued on page 224

CHARTRES STREET NEW ORLEANS



McBride Galleries

MARIE FRANCOIS FIRMIN GIRARD
(French 1882-1912)
"LA KERMESSE"
Oil on canvas, 28" x 40"

IVORY AND EBONY CASKET BY
GIOVANNI B. GATTI
(Italian 1816-1889)

TWO IVORY TANKARDS
(German 19th Century)
•The Festival of Flora, height 24½"
•The Triumph of Neptune, height 24"

McBride Galleries offers an extensive collection of 19th and 20th Century British, European and American paintings.

220 Chartres Street, New Orleans
Louisiana 70130 504-529-7421



Charles Cooper
Early European antiques, prints, and works of art
834 Chartres Street
New Orleans, Louisiana, 70116
504-523-4718

CULINARY ANTIQUES, ART & OBJECTS.



Wedgwood Pearl Ware "Marine Service" c. 1874 (38 pieces)
19th Century French Bisque "Surtout" Figures

Lucullus

610 Chartres Street, New Orleans, Louisiana, 70130, USA
504-528-9620

Final exams at Le Cordon Bleu.



© 1988 AT&T



Honors awarded in St. Louis.

"...and then he said my terrine aux foies de volaille was superb."

"What's that?"

"What's that? How can my own little sister be such a philistine?"

"Is it like chopped liver?"

"Yes. The way chocolate mousse is like mud pie."

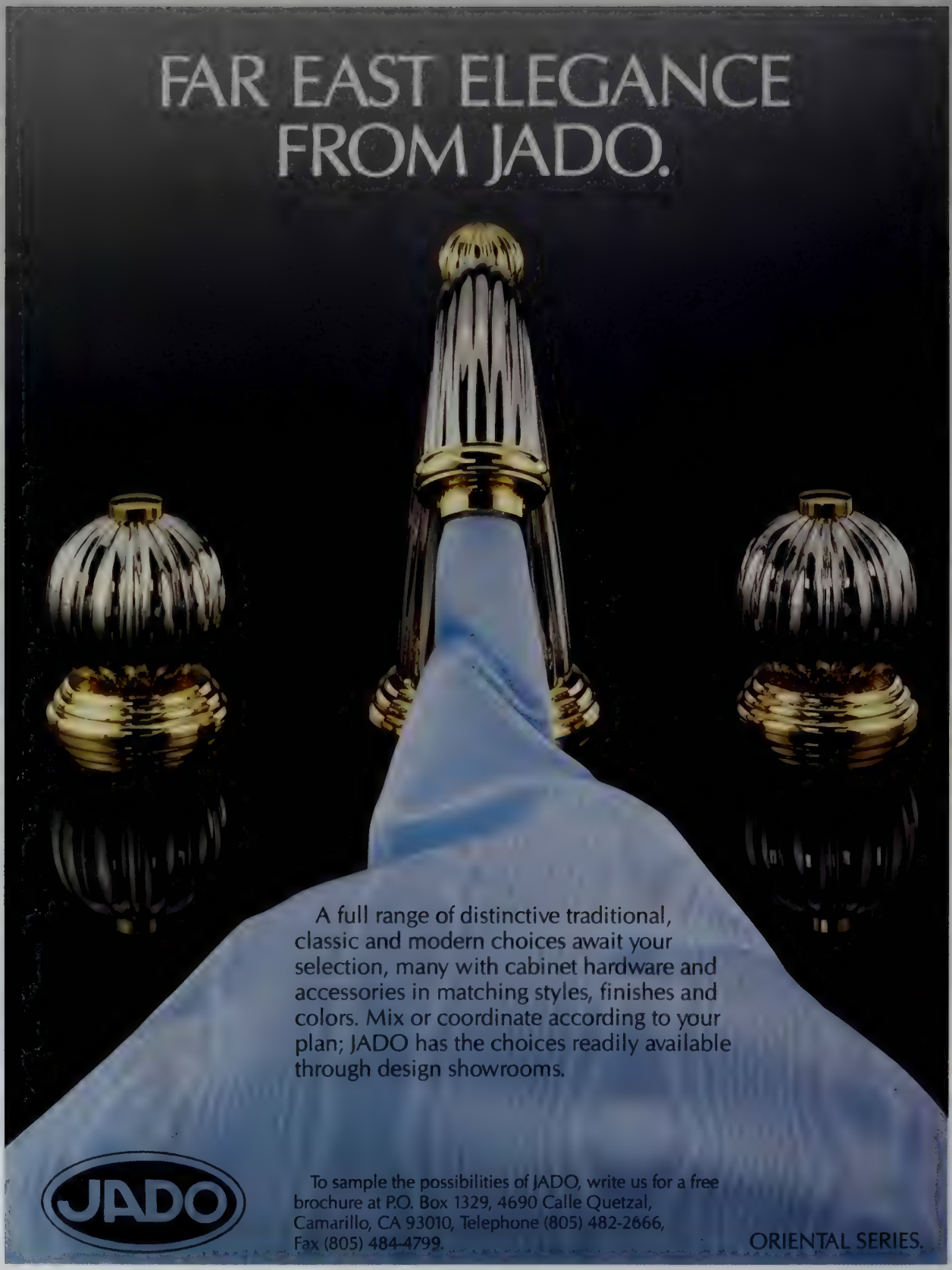
"Have you finally learned how to make a good mud pie?"

Just because your sister's in France, doesn't mean you can't give her a taste of home. With AT&T, it costs a lot less than you'd think. So go ahead. **Reach out and touch someone.®**

AT&T

The right choice.

FAR EAST ELEGANCE FROM JADO.



A full range of distinctive traditional, classic and modern choices await your selection, many with cabinet hardware and accessories in matching styles, finishes and colors. Mix or coordinate according to your plan; JADO has the choices readily available through design showrooms.

JADO

To sample the possibilities of JADO, write us for a free brochure at P.O. Box 1329, 4690 Calle Quetzal, Camarillo, CA 93010, Telephone (805) 482-2666, Fax (805) 484-4799.

ORIENTAL SERIES.

VERY BOARDMAN LTD.

MANUFACTURERS OF CUSTOM SOFAS AND SOFA BEDS



s on East and West Coasts:
YORK: D&D Building, 979 Third Avenue, N.Y. 10022
688-6611, 9:30-5:00 Monday thru Friday

ANGELES: Pacific Design Center, Space 365, 8687 Melrose Avenue, CA 90069
659-1660, 9:30-5:00 Monday thru Friday

n & Fox, Inc., Boston Design Center, Boston, MA 617-482-6600
Mann Chicago, 1611 Merchandise Mart, Chicago, IL 312-670-3640
Mandel, Inc., 1855 Griffin Road, Dania, FL 305-925-0600
Levinson & Co., 1400 Hiline Drive, Dallas, TX 214-698-0226
ist Corporation, 300 D. Street, S.W. Washington D.C. 202-646-1540
Associates, 680 Eighth Street, San Francisco, CA 415-621-4474

nure on Letterhead Requested. • 164 Color Page Catalogue and Price List – $35.00 Credited • Thru your interior designer or architect.

Arms and the Chair

In 1912 Enzo Frau started making leather-covered chairs in Turin. Today many of the classic forms that have evolved over the years are still made by **Poltrona Frau**, including its *1919* armchair, which offers classic club chair comfort with an ashtray attached by a brass arm, and its *Vanity Fair* armchair from the 1930s. Among the contemporary pieces is *Minuetto*, a two-seater designed by Gae Aulenti. Frau also has a limited series of high-tech pieces, including *I Madrigali*, an electronically controlled four-poster bed (*AD-at-Large*, Aug. 1988). Poltrona Frau, 14 E. 60th St., New York 10022; 212-308-3553.

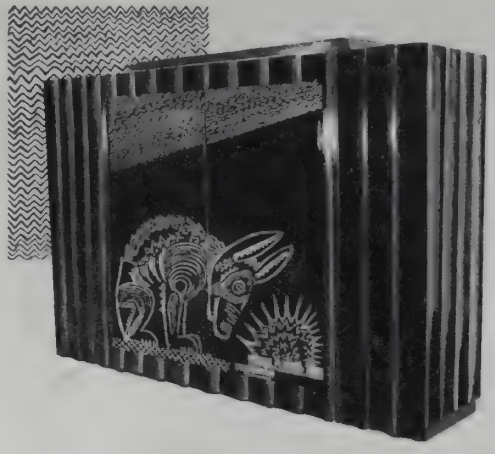


New on Madison

Barbara and George Kogan's new store is the place in New York for Colefax & Fowler accessories, such as pillows, throw rugs, chintz umbrellas and cachepots, all based on antiques in the Colefax & Fowler archives. **Kogan & Co.** will also have a reproduction of a toleware *tulipière*, a centerpiece with 12 vials for flowers, copied from a piece given to John Fowler in the 1960s by Mario Buatta. Also offered are botanical prints, including some original Redouté works, and porcelain and crystal designed by Viscount Linley (see p. 50). The shop's opening was celebrated last fall with a display of table settings designed by Mario Buatta, David Easton and Robert Metzger, among others. Kogan & Co., 971 Madison Ave., New York 10021; 212-288-8523.

Double Times

Anthony DeLorenzo, the New York dealer who specializes in Art Déco furniture and decorative arts (*AD*, April 1988), has now opened a new shop called **DeLorenzo 1950**. Situated on Madison Avenue since 1980 and particularly well known since his 1985 show of the Art Déco lacquered metalwork, screens and furniture of Jean Dunand, DeLorenzo pulled another coup last summer when he bought the entire Art Déco collection of restaurateur Michael Chow. The nearly 100 objects in that collection include rare pieces by Ruhlmann, Dunand, Eileen Gray and Jean Lambert-Rucki. Among the pieces is an enormous, fan-shaped lacquer desk by Ruhlmann, the second one owned by DeLorenzo, who used the first as his desk.

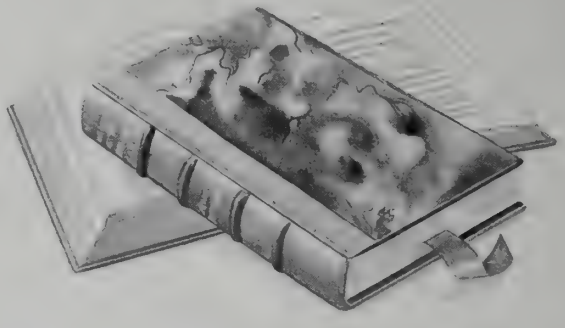


MARYANN THOMAS

In DeLorenzo 1950, there is sculpture and a chair carved from a single piece of wood, both by French master Alexandre Noël; a three-armed lamp by Serge Mouille, a lighting designer who worked with architect and engineer Jean Prouvé, the advocate of postwar modernism in France; a kidney-shaped table by Jean Royère, also a 1950s master French designer; and a table made by French designer Jouve for the comedian Fernandel. DeLorenzo, 958 Madison Ave., New York 10021, 212-249-7575; DeLorenzo 1950, 956 Madison Ave., New York 10021, 212-535-8511.

Designed for Reading

Carleton Varney has written a personable, fascinating biography called ***The Draper Touch: The High Life and High Style of Dorothy Draper*** (Prentice Hall Press, $22), a lively account of one of the first professional interior designers, who "in her day was the prima donna of the decorating business . . . truly the last grande dame." ***Art Nouveau in Munich: Masters of Jugendstil*** (Prestel, $45) accompanies the traveling exhibition of the same name that was organized by the Philadelphia Museum of Art and examines the arts and crafts produced in Munich ca. 1900 . . . ***The Art of Egon Schiele*** by Dr. Erwin Mitsch (Hudson Hills Press, $50) surveys the drawings and paintings of the artist, who produced a large body of work before his death in 1918 at the age of 28 . . . The current popularity—and temporary status—of the designed showhouse has been captured in ***Interior Visions: Great American Designers and the Showcase House*** by Chris Casson Madden (Stewart, Tabori & Chang, $45).□



MARYANN THOMAS



Insist on a KREISS® COLLECTION *original*

For the number of your nearest showroom, call 800-334-3495. In California, 800-824-4988

FOR OUR FULL-COLOR CATALOGUE SEND $20.00, REFUNDABLE WITH PURCHASE

Kreiss Collection®: 145 W. 134th St., Los Angeles, CA 90061 FAX: 213-327-5982

Los Angeles/New York, 212-755-5611/Chicago, 312-822-0440/Atlanta 404-261-8304/
Dania FL, 305-925-4156/Dallas, 214-742-5058/Palm Springs/San Francisco/Honolulu/Tokyo/San Diego/
Seattle/Boston/Phoenix, 602-953-3525/Denver/Houston/Washington D.C./Laguna Niguel/Salt Lake City

GRAND OPENING

Boston • Boston Design Center • 617-542-1551

Residence of Mr. and Mrs. Tom Lallas

A listing of the designers, architects and galleries featured in this issue.

Pages 100–107:
Kalef Alaton et Cie
882 North Doheny Drive, Los Angeles
California 90069, *213/551-2630*

Pages 108–113:
Zyscovich, Inc.
100 North Biscayne Boulevard, Suite 1400
Miami, Florida 33132, *305/372-5222*

Pages 114–119:
Dirstein Robertson Limited
77 Yorkville Avenue, Toronto
Ontario, Canada M5R 1C1
416-961-6211

Pages 120–127:
John Cottrell Company
915 North La Cienega Boulevard
Los Angeles, California 90069
213/657-3725

Pages 128–133:
Michael de Santis, Inc.
1110 Second Avenue, New York
New York 10022, *212/753-8871*

Pages 134–139:
Louis Malkin
355 West Nineteenth Street, New York
New York 10011, *212/989-0377*

Pages 140–145:
Berko Fine Paintings
Place des Antiquaires, Store #3
125 East Fifty-seventh Street, New York
New York 10022, *212/752-2560*

De Jonckheere
55 BD De Waterloo, 1000 Brussels
Belgium, *32-2-512-9948*

Gallery Gudrun
Emile Braunplein 11, 9000 Ghent
Belgium, *32-91-728-498*

Richard Green
44 Dover Street, London W1
England, *44-1-493-3939*

Schillay & Rehs, Inc.
305 East Sixty-third Street, New York
New York 10021, *212/355-5710*

Whitford & Hughes
6 Duke Street, London SW1
England, *44-1-930-9332*

Pages 146–151:
Barbara Palmer Kutchin
2051 Burr Oak Lane, Highland Park
Illinois 60035, *312/831-9190*

Tigerman McCurry Architects
444 North Wells Street, Chicago
Illinois 60610, *312/644-5880*

Pages 158–163:
Eskew Vogt Salvato & Filson Architects
1008 North Peters Street, New Orleans
Louisiana 70116, *504/561-8686*

Holden and Dupuy Interiors
1101 First Street, New Orleans
Louisiana 70130, *504/524-6327*

Pages 168–173:
Belmont Galleries Ltd.
533A Kings Road, London SW1
England, *44-1-351-7388*

Bernheimer Fine Arts Ltd.
32 St. George Street, London W1
England, *44-1-499-0293*

Biancarelli
19 rue de Beaune, Paris 75007
France, *33-1-42-61-23-05*

Briger Fairholme
23 Lyme Street, Old Lyme
Connecticut 06371, *203/434-2467*

Da Tos Belluco
Villa Franceschi
Via Don Minzoni, 28
Mira Porte 30030, Venice, Italy
39-41-420-280

Mallett At Bourdon House
2 Davies Street, London W1
England, *44-1-629-2444*

Pages 174–179:
Kevin McNamara, Inc.
541 East Seventy-second Street
New York, New York 10021
212/861-0808

Pages 180–188:
Fiji Forbes
P.O. Box 149, Fort Garland
Colorado 81133, *719/379-3264* □

Distinction Through Design

CHAPMAN®
LIGHTING FURNITURE ACCESSORIES

For a brochure send $4.00 to
Chapman, Dept 2367, 481 West Main St., Avon, MA 02322

Through Your Decorator, Designer or Architect



Style 23671 CE. Philadelphia Secretary 94½" H x 50" W x 20½" D.
from our sun-bleached chestnut burl collection

Chapman © 1988


All the exciting
things happening
to homes are by
Warner
WALLCOVERINGS • FABRICS • BORDERS
Through interior designers.
The Warner Company, 108 S. Desplaines, Chicago, IL 60606 • Showroom: 6-134 The Merchandise Mart, Chicago.
WALLCOVERINGS: Victoria EPW-1075 and Firenze (pink) EPW-1222 • FABRIC: FPW-1075



ARCHITECTURAL HERITAGE

Original and Antique Garden Statuary • Chimney Pieces
Complete Panelled Rooms for Home and Boardroom
Oak and Mahogany Doors • Important Stained Glass
Hotel Restaurant and Bar fitments •



A pair of 19th century Lead Urns by Messrs. Wimperis and Best, having gadrooned ovoid bodies with foliate capped lower halves and winged mermaid handles on square bases. The figures forming the handles resemble the pair of magnificent vases at Hampton Court Palace.

Height 27" (excluding plinth)



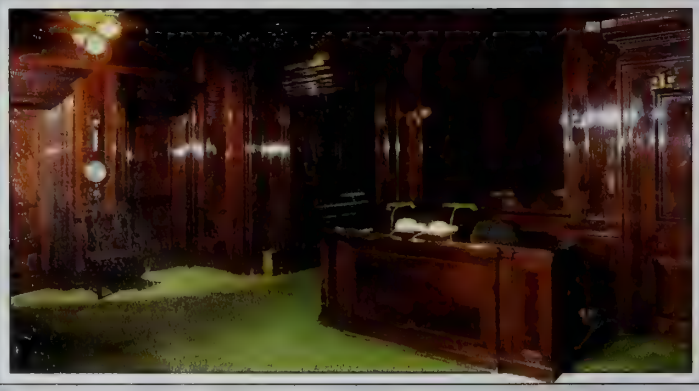
A Painted and Leaded Glass window in the pre-Raphaelite manner, depicting a maiden picking fruit from the overhanging branches of a tree. Circa 1870.

Height 42" Width 29½"



A rare and delightful Victorian Bow Top Gypsy Caravan with original wooden wheels.

The Interior is fitted with a miniature cast iron cooking stove, pull-out double bunk bed, cupboards and etched glass windows. The Wagon has been fully restored and is in perfect condition.



Magnificent Reception Hall removed from the former headquarters of the famous Hambro's Merchant Bank in the City of London. 19th century Cuban mahogany, approx 60 running feet.

Five other directors offices and boardrooms available.

One of the world's largest resources for the finest quality Architectural Antiques and Ornamental Gardens Statuary. Contact us with your requirements. Details by return mail.

Located in the heart of the Cotswolds. Just 4 miles from Broadway, 8 miles from Stow-on-the-Wold. Shipping arranged worldwide.

Taddington Manor, Taddington, Nr. Cutsdean, Cheltenham, Gloucestershire, England GL54 5RY
Telephone: Stanton (038 673) 414 Fax: (038 673) 236

THE CALIFORNIA COLLECTION

A special advertising
section for the California reader

THERE'S A NEW WAY TO ENJOY THIS OFFICE



LEASE IT.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure. With our unique lease/purchase program you can have the distinction and prestige of a beautifully coordinated antique office setting for a small monthly charge.

We've acquired the largest and choicest collection of antique office furniture ever assembled. Over 7,000 hand picked museum quality pieces.

Our desk collection is unequalled: English partners, rolltops, secretaries, rare Wootons (as pictured), all superior examples of their type. Of course, we have everything else for your office: conference tables, leather couches, swivel chairs. Plus a magnificent residential selection.

All pieces are faultlessly restored in our own shop. Visit our showroom or block long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00
New Warehouse Address: 4851 S. Alameda St., Los Angeles, CA 90058 (213) 627-2144

OTSUKA

FLIGHT OF FANTASY

© Images International of Hawaii, 1989



"Flight of Fantasy." Mixed-media limited edition of 450.

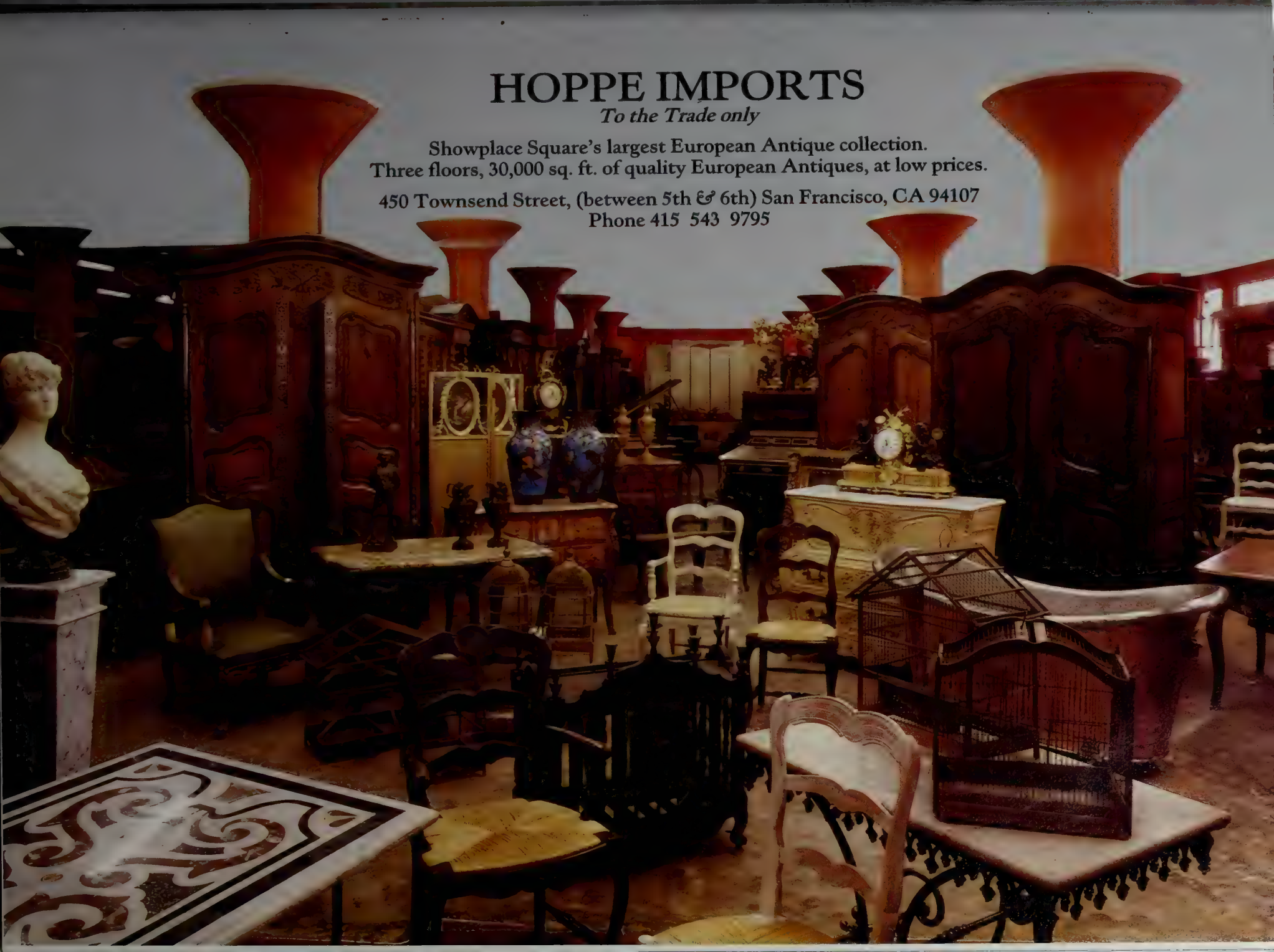
Ancient traditions, contemporary perfection. Each of Otsuka's masterworks unveil for us another aspect of oriental culture and beauty. Beautiful blendings of old and new, east and west, ancient ideals and contemporary vision, this, the latest of Otsuka's jewel-like monuments to perfection invites us into what is truly a flight of fan-tasy.

A woman both symbolic and real brings to life the flow and elegance of that most beautiful symbol of Japanese culture, the kimono. Perfect in even the most minute detail our eye is stunned with the dynamic contemporary designs that come to life in the magical masterpiece known as "Flight of Fantasy."

Japanese master, Hisashi Otsuka, once again blends beauty and inspiration in his own unique vision. To order this artistic triumph, please call toll free 1-800-336-2436. Galleries in Honolulu at the Hyatt Regency Waikiki, Ward Centre and Ala Moana Center (The Otsuka Gallerie). Exclusive worldwide Otsuka agent and publisher.

IMAGES

Images International of Hawaii


HOPPE IMPORTS
To the Trade only
Showplace Square's largest European Antique collection.
Three floors, 30,000 sq. ft. of quality European Antiques, at low prices.
450 Townsend Street, (between 5th & 6th) San Francisco, CA 94107
Phone 415 543 9795

AVERY BOARDMAN LTD

MANUFACTURERS OF THE WORLD'S FINEST CUSTOM SOFAS AND SOFA BEDS



All Avery Boardman Sofas and Sofa Beds are Custom Built in
C.O.M. or Boardman Fabric at Our Los Angeles Factory.

SHOWROOM HOURS 9:30-5:00 MONDAY THRU FRIDAY TO THE TRADE ONLY

8687 MELROSE AVENUE PACIFIC DESIGN CENTER SHOWROOM 365
LOS ANGELES, CALIFORNIA 90069 (213) 659-1660

CATALOG ON LETTERHEAD REQUEST

NEW YORK CHICAGO MIAMI DALLAS WASHINGTON SAN FRANCISCO

TRADITIONAL LIGHTING AT ITS FINEST



The finest display of imported lighting from Europe.



Sconces • Flush Fixtures • Hanging Lanterns
Billiard Fixtures • Reproductions
Chandeliers • Outdoor Lanterns

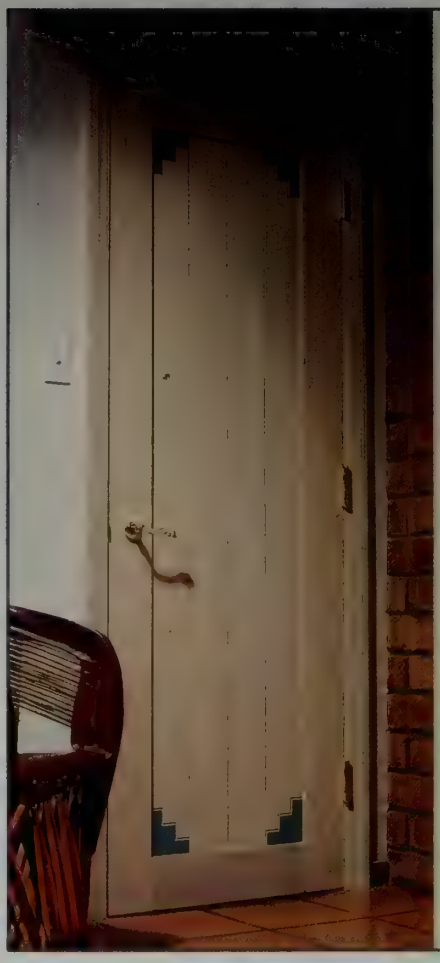


Established 1947

ACADEMY LAMPS
DIRECT IMPORTER

9011 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90048
(213) 271-1123
Circle No. 87
Inventory on the premises

DALLAS–Guy Chaddock & Co.
SAN FRANCISCO–Cal Mode Showrooms Ltd.



The Santa Fe Feel.

It's an atmosphere of elegance that you try to convey throughout each room of the adobe-style homes you design or build. And it's what you'll find in the exciting Santa Fe series of interior doors from Craftsmen in Wood.

Call or write today for a dealer near you. And start adding that special Santa Fe spirit to your home.

Craftsmen in Wood Mfg.

4050 W. Whitton Ave.
Phoenix, AZ 85019
(602) 278-8054

(To The Trade)

THE AMERICAN GARDEN



James M **Chadwick** Associates
LANDSCAPE *DESIGN/BUILD*

131 West Main Street, Los Gatos, CA 95030/(408) 374-8657
88 Whitcomb Avenue, Hingham MA 02034/(617) 749-4868

ANTIQUES SALE

2 Days Only • Sat. & Sun. • Jan. 28th & 29th, 1989



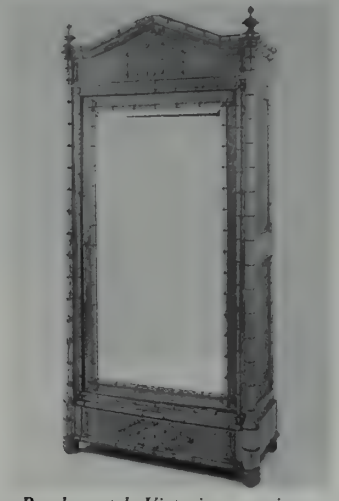
19th century English Bull's eye gilted mirror. Height: 41". List price: $2200.00.



Victorian mahogany grandfather's clock, circa 1870. Height 96". List price: $3200.00.



Italian polychrome black Amoor, circa 1920. Height: 44". List price: $1000.00.



Bamboo-style Victorian armoire, circa 1900. Height: 87". List price: $2700.00.



Pair of Queen Anne small low boys, circa 1890. Width 24" each. List price: $2900.00.



English black floral painted planter. Circa 1870. Width: 33". List price: $2500.00.



19th century Continental genre painting, jewel quality. Canvas size: 11" x 8". List price: $3500.00.



Mahogany double-pedestal dining room table, circa 1940. List price: $2500.00.



French gilted wood console with white marble top, circa 1900. Width: 41". List price: $3500.00.



Chippendale-style sideboard. Mahogany, circa 1920. Width: 6'. List price: $950.00.

All Items Subject To Prior Acquisition

Nicholson's

Free Parking Behind Store

362 N. Coast Highway, Laguna Beach, CA 92651 • (714) 494-4820

Thin Profile Lighting Controls

NOVA T☆®





Undercut back plate gives Nova T☆ a unique floating appearance.

Streamlined Elegance—Superb Dimming Control

- Wallbox dimmers for incandescent, low voltage and fluorescent lighting.
- Touch-switches and slide switches for non-dimmed circuits.
- Six colors—white, beige, ivory, gray, brown, and black. Now also in brass.
- Custom finishes, engraving, and silkscreening available.

Call today for a color brochure:
(800) 523-9466, (800) 222-4509 in Pa. Or write Lutron, 205 Suter Rd., Coopersburg, PA 18036

This product is covered by one or more of the following U.S. patents: 3,731,142; 3,735,020; 3,746,923; 3,824,428; 3,919,592; 3,927,345; 4,563,592; 4,737,609; and corresponding foreign patents. Foreign and U.S. patents pending. Lutron and Nova T☆ are registered trademarks. ©1988 Lutron Electronics Co., Inc.

LUTRON®

From the time of the ancients-the sun, the blue of the sky and the color of the desert has woven the designs of history.





Antique Serapi
12' x 15' 6"

iew history with us, in our new Pacific esign Center, Green nwer landmark location, Suite G292.

Visit our Beverly/Robertson Showroom.

Established 1905

J.H. MINASSIAN & CO.

Pacific Design Center 8687 Melrose Ave. Suite G292 West Hollywood, Ca 90069
8795 Beverly Blvd. West Hollywood, Ca 90069 • (213) 657-7000



PASADENA RUG MART
Exquisite Oriental Rugs~Exceptional Service
Since 1932
530 No. Lake Avenue • Pasadena, California 91101
(818) 796-8725 • (213) 681-5109



Randolph Coats o/c 30x30 "Suzanne"

ECKERT FINE ART

Specializing in 19th & 20th century American Art
Exhibiting at "U.S. Art" Feb. 24–26, 1989
San Francisco, California

145 E. Ohio Indianapolis, IN 46204 317-634-0364

How your home can provide you income for life while you live in it.



If you're at least 70 years of age and meet certain other requirements, we have an intriguing idea to share with you.

In exchange for ownership of your home, Claremont McKenna College will provide you with an income for life and ensure that you are able to live in your own home for as long as you like. You will also receive a charitable deduction.

For more information on this program, as well as others that help you avoid or reduce taxes on capital gain, shelter income and lower estate taxes, please write or call us collect today.

CLAREMONT MCKENNA COLLEGE

Joseph C. Schreiber II • Director, Planned Giving
825A Bauer Center • 500 East 9th Street • Claremont, California 91711
Collect: (714) 621-4848








JUST A FEW OF THE WAYS WE CAN HELP OUT AROUND THE HOUSE.

Remodeling with French doors and windows on your to-do list? Kare-Free can help. With a distinctive selec- of custom-crafted French and entry doors, as well as bow, bay and casement windows.

For years, we've helped turn ordinary houses into elegant homes—without turning them upside down to do ecause our installation crews carefully remove your old units and ce them with beautiful French doors and windows in *less than a day.* ing no mess behind.

What's more, your Kare-Free consultant is there to assist you every of the way—from your convenient in-home design consultation igh the professional installation of your Kare-Free products.

Now who says good help is hard to find?

KARE-FREE™
FRENCH DOORS AND WINDOWS
At Home With Quality Since 1959.

Lic #503430

a free in-home consultation, call **1-800-543-KFREE, 8 a.m.–5 p.m.** weekdays, **10 a.m.–4 p.m.** weekends.
And be sure to ask about our convenient showroom locations.



Satinwood Wardrobe by Maple Co. England, circa 1870
Mid Victorian Fire Fender and Andirons

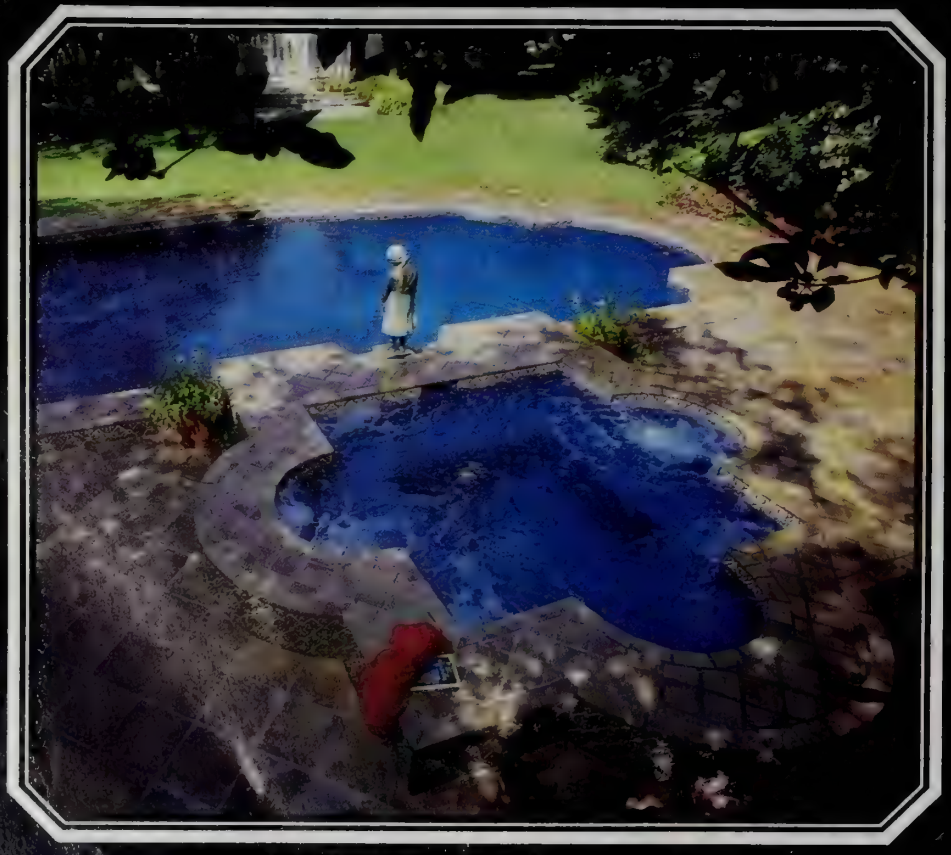
Great Things Antiques

FURNITURE & ACCESSORIES
By Direct Import

NEW LARGER LOCATION

OCEAN AVENUE BETWEEN
LINCOLN AND DOLORES STREETS
CARMEL-BY-THE-SEA, CALIFORNIA
(408) 624-7178

—NATIONWIDE DELIVERY SERVICE—



For national & international consultation,
phone (800) 426-8963

Make your yard the mos
elegant room in your hom

Transforming yards into imaginative and
joyable outdoor living rooms has been
business of A. Lee Shelbourne for near
quarter of a century. And our experie
shows both in awards for design excelle
and in the increased home equity our desi
have generated for our clients.

We design your yard from the ground
We take a personal, professional approac
every phase of our total outdoor living desi

Quality is our yardstick. Our business is t
design. We work with your contractor
recommend experienced contractors who t
in stride difficult sites, engineering proble
remodeling outdoor/indoor areas, adding s
and updating older pool and garden sites

On-site consultation recommended.

A.LeeShelbourne AND ASSOCIATES
Elegant Designs for Living

333 South Beverly Drive, Beverly Hills, CA 90
(213) 272-1230 (800) 426-8963

Locations throughout California and
the United States.

Visit your nearby Wood-Mode showroom and pick up a free 100-page catalog (nationally advertised $5.00 value).

BEVERLY HILLS
Kitchens With Taste
213-856-4346

BURBANK
California Kitchens, Inc.
213-849-2431

ESCONDIDO
Distinctive Kitchens & Baths
619-480-9199

GARDENA
Alexander Cabinet Company, Inc.
213-321-2185

GLENDALE
Berberian Kitchens & Bath
818-244-7292

HAWTHORNE
West Coast Kitchens
213-973-5830

LAFAYETTE
Plus Kitchens
415-283-5005

LOS ANGELES
Custom Kitchens On La Brea
213-937-1660

NEWPORT BEACH
Euro-American Kitchens & Baths
214-631-7032

OAKLAND
Federal Building Co.
415-482-0300

ORANGE
West Coast Kitchens
714-771-4741

PACIFIC PALISADES
The Kitchen Architect
213-459-7947

PALM SPRINGS
Kitchens of the Desert
619-568-5618

PASADENA
Kitchens By Stewart
818-792-4208

SAN DIEGO
Interplan Design Corp.
619-272-1701

SAN GABRIEL
L & W Kitchens
818-287-1131

SAN RAMON
Diablo Valley Cabinetry
415-866-0711

SANTA BARBARA
Kitchens And More
805-966-3103

STUDIO CITY
The Kitchen Factory
818-764-2869

SUNNYVALE
International Kitchen Exchange
408-296-3055

WOOD-MODE®

Fine Custom Cabinetry



Discover The Difference

There is a difference in custom-built cabinetry. And Wood-Mode makes it.

Offering an unlimited range of design possibilities in the finest custom-built tradition.

Design Group 42—for American traditional styling and construction. **Design Group 84**—for the exciting, new European designs.

Each and every one a very personal reflection of your tastes and lifestyle. All quality constructed to earn your confidence.



Discover the difference for yourself. Our newest catalogue features 100 pages of fact-filled information and beautiful color photos. To receive yours, send $5 and this coupon to **Wood-Mode, Dept. AD-19-3, Kreamer, PA 17833.**

Name _____

Address _____

City _____

State _____ Zip _____

WOOD-MODE®
Fine Custom Cabinetry

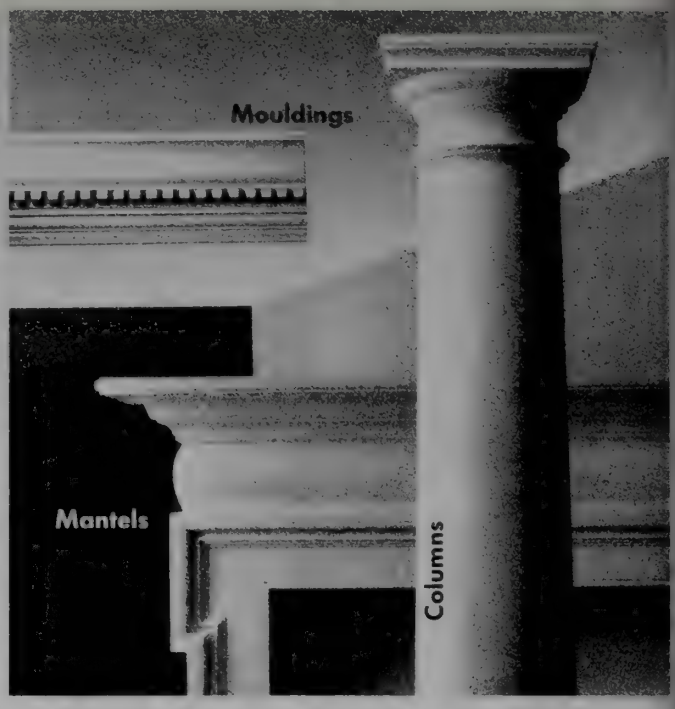
Wood-Mode Cabinetry has been specified by **BON APPETIT MAGAZINE** for their test kitchen



JOHN HALL DESIGNS

CUSTOM FURNITURE MADE TO ORDER • ART ACCESSORIES
Monday through Friday 10:00 to 5:00
1010 MONTANA AVENUE, SANTA MONICA, CA 90403 (213) 393-0305

TOM BONNER



DESIGNER RESOURCE

Showroom for Architectural Products

213/465-9235
5160 Melrose Avenue
Los Angeles, CA 90038

FAX 213/465-0347
Condensed catalog
available $15



HOME THEATRE

with
Surround Sound

Complete design and installation services of custom audio/video systems and home entertainment centers.

Consultants to architects and interior designers.

EILEX DESIGN
151 Kalmus Dr., Suite F-5
Costa Mesa, CA 92626
(714) 432-1773

South Coast Design Center
at Copper Tree

Simic Galleries Present Four Fine Art Exhibits in February



g Harris "Sunday" 24" x 30" Oil



iam Slaughter "Bluebonnet Horizon" 24" x 36" Oil



Wyland "Northern Pacific Orcas" 4' x 6' Oil



Weimin Huang "Venetian Doorstep" 40" x 30" Oil

This Month in Carmel

GROUP IMPRESSIONIST EXHIBIT
AND
GREG HARRIS — ONE MAN SHOW

This Month in La Jolla

WILLIAM SLAUGHTER
ONE MAN SHOW
WYLAND — ONE MAN SHOW

Call for your Personal Invitation
Complimentary color brochures available upon request

Simic Galleries INC.

For The Ultimate Experience In Fine Art

One of America's Leading Fine Art Galleries
Representing over 125 renowned artists

CARMEL — *in 3 locations, corner of San Carlos and Sixth, P.O. Box 5687, Carmel-by-the-Sea, CA 93921*
408-624-7522, CA only 1-800-221-2517, National 1-800-821-5387

BEVERLY HILLS — *305 N. Rodeo Drive, Beverly Hills, CA 90210, 213-285-9700,*
CA only 1-800-637-4642, National 1-800-537-4642

LA JOLLA — *7925 Girard Ave., La Jolla, CA 92037, 619-454-0225, CA only 1-800-637-7232, National 1-800-538-4477*



AUGMENTED SEA

A romantic vision of Paradise Found by America's leading classic surrealis

Loren D. Adams

In a work he calls his most romantic, Loren D. Adams envisions the true cradle of civilization, on the beach of a long-lost continent that vanished in a vortex of fire and water somewhere in the vast Pacific.

With unsurpassed technical skill and exquisite attention to detail, Adams has created the perfect archetype of a tropical paradise where a mystical full moon illuminates prismatic raindrops, the life-giving sea, and footprints on a pristine shore.

This spectacular image, inspired by Maui and given by Adams as a wedding present to his wife, is at last available in a limited edition of 100 Cibachrome prints with original handwork by the artist.

To order it—or for more information about this conceptual genius—please call 1-800-367-8047, ext. 108.

Lahaina Galleries

Five locations in Hawaii and at LeMeridien Hotel, Newport Beach, California.

"Augmented Sea, Garden of Eden, The Motherland," from the *Accelerated Evolution* series by Loren D. Adams. Limited edition. © Lahaina Galleries, Inc. 1989



You're about to see a luxury become a necessity.

here's no denying the luxury of a Range ver. From its burnished walnut trim to its cidedly quiet ride, a Range Rover offers e abundant amenities and genteel polish a high-end European sedan.

But, at the first sign of snow, it quickly rts company with mere luxury cars.

Because with its 4-wheel drive, it can ndle slick roads, unplowed driveways, d seemingly impassable drifts with a tenacity a sled dog would envy. In fact, in everything from sleet to slush, a Range Rover provides a sense of security unmatched by anything short of staying home.

So why not call 1-800-FINE 4WD for the name of a dealer near you? You may well decide that, even at roughly $36,000, a Range Rover is worth its price for style alone. Or comfort alone.

Or even for the superb driving experience its new, more powerful engine provides.

But, the first blinding snow you encounter will open your eyes to its real value.

LAND ROVER **RANGE ROVER**


Baker
DECORATIVE FABRICS
A decorat
fabric colle
which
design
Ava
exclusiv
furniture purch
at all B
showroo
THE ART OF BAKER FABRIC

March

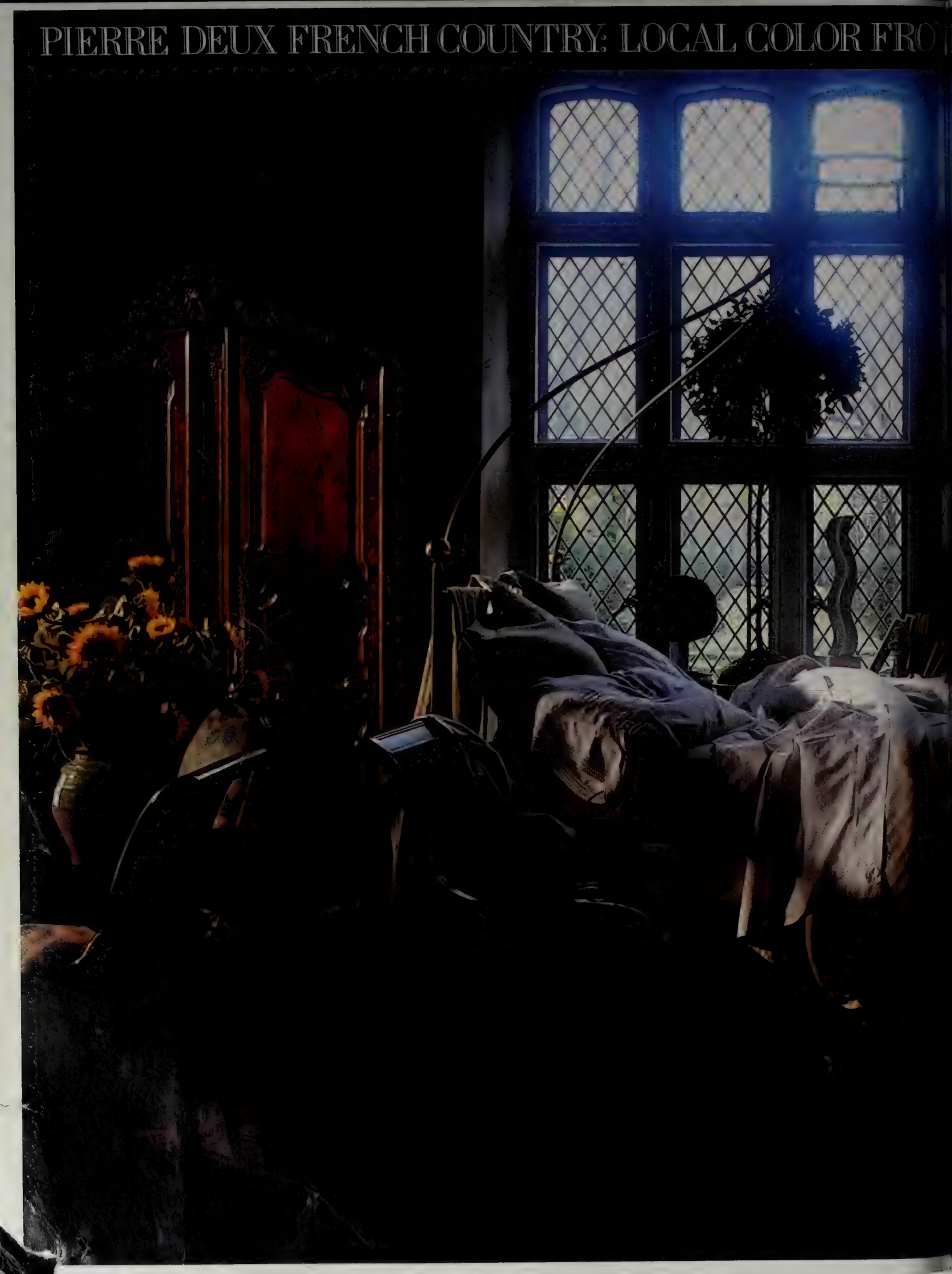
ARCHITECTURAL DIGEST

E INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

MARCH 1989 $4.50

3 9042 02345216 9





E LAND OF VAN GOGH AND CÉZANNE.



A land of butter-yellow sunlight, cool stone, gnarled cypress, red tiled roofs and Mediterranian blue sky. The region is Provence. The Provence of Paul Cézanne and Vincent van Gogh. And the home of hand-carved, honey-toned 18th and 19th century antique furniture. Now Henredon brings you authentic reproductions of those antiques: exquisitely crafted furniture that reflects the vibrancy, warmth and texture of the countryside. 70 luminous designs in walnut and cherry—living, dining and bedroom collections. Plus stunning French upholstery fabrics. For the brochure, send $10.00 to Henredon, Department A39, Morganton, North Carolina 28655.

Pierre Deux French Country by

HENREDON

Authorized dealer list, page 256

TABLE OF CONTENTS

March 1989

ARCHITECTURAL DIGEST



COVER: French oak defines the bedroom of antiques dealer Rose Tarlow's London flat. Interior design by Rose Tarlow. Photography by Derry Moore. See page 132.

12 **Letters from Readers**

17 **People Are the Issue**

26 **John Updike: "Spat"**
An Architectural Fiction

34 **Architecture: Frank Furness**
A Stick Style Curiosity on the Jersey Coast
By Vincent Scully

46 **Brendan Gill: Opus 40**
A Sculptor's Obsession in Upstate New York

58 **Wally Toscanini**
Milan's First Lady of Opera
By Charlotte Aillaud

67 **Architectural Digest Travels**
Contents, see page 4

118 **Portraits of Houses**
Contemporary Masters of a Venerable Genre
By James Lees-Milne

128 **Robert A. M. Stern**
An Architect's Impressions of Spain

254 **Artist's Dialogue: Piero Guccione**
Sicilian Perspectives
By Michael Peppiatt

266 **AD-at-Large**
Inside the Design World

272 **Reader's Directory**

INTERIOR DESIGN

132 **On Belgrave Square**
A Signature Space for Rose Tarlow in London
Interior Design by Rose Tarlow, ASID
Text by Elizabeth Lambert/Photography by Derry Moore

142 **Nassau via New York**
Seaside and City for Irwin and Terry Allen Kramer
Interior Design by Mark Hampton, ASID
Text by Aileen Mehle/Photography by Dan Forer and Peter Vitale

152 **Back Bay Victorian**
Warm Restoration for a Boston Town House
Interior Design by Bruce Gregga, ASID
Architecture by Marvin Herman, AIA
Text by David Roberts/Photography by Richard Mandelkorn

182 **Manhattan Transformation**
A Sense of Ceremony for a Modern Apartment
Interior Design by John Saladino, ASID
Text by Joseph Giovannini/Photography by Peter Vitale

194 **A Thirties Revival**
A Designer's Collections in the Hollywood Hills
Text by Gael Greene/Photography by Mary E. Nichols

202 **Argentine Elan**
Amalia Lacroze de Fortabat in Buenos Aires
Text by John Gruen/Photography by Jaime Ardiles-Arce

214 **After Fallingwater**
A California House Inspired by Frank Lloyd Wright
Interior Design by Steve Chase
Architecture by Doug Dahlin, AIA
Landscape Architecture by Kimio Kimura, ASLA
Text by Joan Chatfield-Taylor/Photography by Mary E. Nichols

222 **Anglo-Indian Impressions**
Evoking the Raj in a Designer's Georgetown Apartment
Interior Design by Anthony P. Browne
Text by Susan Mary Alsop/Photography by John Wadsworth

ART AND ANTIQUES

168 **Art: Trompe l'Oeil Painting**
The Deceptive Ways of Old-Master Artists
Text by John A. Cuadrado

188 **Antiques: Architectural Models**
Spectacular Achievements in Small Scale
Text by Nicholas Fox Weber

SPECIAL FEATURES

160 **Architectural Digest Visits: Cher**
Interior Design by Ron Wilson
Text by Steven M. L. Aronson/Photography by Durston Saylor

174 **Profiles: Arata Isozaki**
Text by Paul Goldberger

208 **Gardens: Portland Trailblazer**
Four Decades of Woodland Innovation in Oregon
Text by Michael Rozek/Photography by Dick Busher

Copyright © 1989 Architectural Digest Publishing Corp. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

Think of it as a 272-piece collection of the world's most brilliant crystal.



Waterford® is well known for its radiant, hand-cut crystal tableware. But Waterford chandeliers, like the 6,000-faceted example you see here, provide illumination on an even more lavish scale.

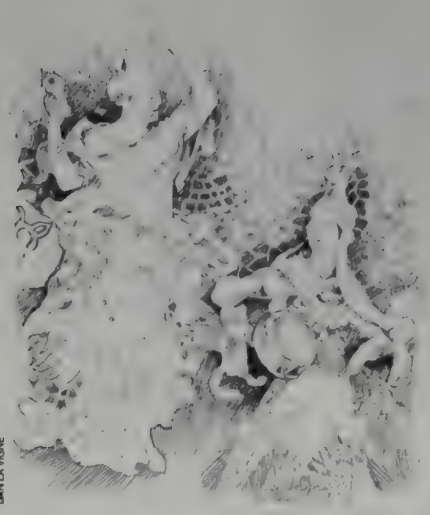
© 1987 Waterford Crystal, PO Box 2298, Ocean, New Jersey 07712

WATERFORD

Steadfast in a world of wavering standards

ARCHITECTURAL DIGEST

TRAVELS®



DAN LA VIGNE

70 TRAVEL NOTES: CAFE OLIVES
By M. F. K. Fisher

74 THE RIETBERG MUSEUM IN ZURICH
By Michael Peppiatt

80 ANTIQUING WITH JED JOHNSON
Tips on Some of the Designer's Favorite Sources
Text by Suzanne Stephens/Photography by George Obremski

90 BRITAIN'S PAVILION OPERA
Staging the Classics in Historic Settings
Text by Elizabeth Lambert/Photography by Tim Beddow and Derry Moore

96 BARCELONA BEAUTY
The Palau de la Música Catalana
Text by Robert Hughes/Photography by Jané & Osés

COVER: The stage wall of the Palau de la Música Catalana in Barcelona. Photography by Jané & Osés. See page 96.

Copyright © 1989 Architectural Digest Publishing Corp. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*.

Printed in the United States of America. *Architectural Digest* (ISSN 0003-8520), Volume forty-six/Number three, is published monthly with a U.S. subscription price of $39.95 for 12 issues by Architectural Digest Publishing Corp., 5900 Wilshire Blvd., Los Angeles, CA 90036. Second class postage paid at Los Angeles, CA, and additional mailing offices. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340-0040.

ENJOY THE INTRACOASTAL, THE ATLANT
AND A BIT OF THE MEDITERRANEAN.



Only $95 Per Night.*

Now until April 30th relax i
Mediterranean splendor of The C
and revel in the excitement of a stu
beach, 2 glorious golf courses, 29
tional tennis courts and our 10 m
cent restaurants. At a price far les
you'd expect from a world class res
any shore.

Golf, tennis and honeymoon
ages are also available starting a
per person based on double occu
for 4 days and 3 nights.

To take advantage of these
offers, see your travel agent or c
free 1-800-327-0101, Ext. 02.



THE BOCA RATO
RESORT AND CLU

Three distinctive worlds in one world-class resort.

*Per person, per night, based on double occup
For only an additional $40 per person, per da
Dine-Around Plan includes breakfast and dinner
service charges not included. Limited number
available in The Cloister.

Fantasy or paradise?

The United States Virgin Islands. The year-round destination, with less than a 5°F difference in temperature from winter to summer. World class shopping, with a duty-free quota twice that of other Caribbean islands or Europe. World class restaurants. Tax-exempt for meetings and seminars, too. Fly or cruise to the American paradise. See your travel agent.

St.Croix St.John St.Thomas

The American paradise. United States Virgin Islands

© 1989 USVI Division of Tourism: Atlanta, Chicago, LA, Miami, NYC & D.C.



Chopard
GENÈVE



GSTAAD A timeless masterpiece

«Gstaad» the latest sportswatch created by Chopard.
A unique combination of centenarian tradition and contemporary design.
Available in gold and stainless steel, solid 18 kt gold or
enhanced with diamonds, the «Gstaad» watches can be found at:

Shapur
fine jewelry
245 POST STREET • SAN FRANCISCO CA 94108
(415) 392-1200

ARCHITECTURAL DIGEST®
THE INTERNATIONAL MAGAZINE
OF FINE INTERIOR DESIGN

VOLUME FORTY-SIX/NUMBER THREE

Architectural Digest (ISSN 0003-8520) is published monthly by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $55.95. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340, or call 800/234-4378. Direct nonsubscription correspondence to editorial office.

INTERNATIONAL EDITIONS:
Special editions of *Architectural Digest* are published in Italy, Spain and France.

SELECTED ISSUES AND SLIPCASES:
Back issues of *Architectural Digest* and slipcases may be obtained by writing Wilshire Marketing Corp., Dept. AM39, 5900 Wilshire Blvd., Los Angeles, CA 90036, or by calling our toll-free number, 800/421-4448, Mon.–Fri. 9 A.M.–5 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through December 31, 1989): back issues, $6 each; slipcases, $8.95 ($2 shipping).

ADVERTISING OFFICES AND REPRESENTATIVES:
WEST: Betty M. Bartol (ADVERTISING DIRECTOR)
5900 Wilshire Boulevard, Los Angeles
California 90036, 213/965-3700
1 California Street, Suite 2760, San Francisco
California 94111, 415/781-1888
EAST: Bruce C. Lennox (ADVERTISING DIRECTOR)
140 East 45th Street, New York
New York 10017, 212/687-6330
MIDWEST: Robert J. Kane (ADVERTISING DIRECTOR)
500 North Michigan Avenue, Suite 2050
Chicago, Illinois 60611, 312/644-7711
Sales Motivating Associates
28250 Southfield Road, Lathrup Village
Michigan 48076, 313/569-3310
SOUTH:
G. Carbonara & Co., 1370 Center Drive, Suite
205-F, Atlanta, Georgia 30338, 404/396-1532
CANADA:
The Fenn Company, 148 King Sideroad
King, Ontario, L0G 1K0, 416/833-6200
UNITED KINGDOM:
Christopher Warburton and Associates
1–2 Rutland Gardens, London SW7, England
01-584-8588
AUSTRALIA:
International Media Representatives
3rd Floor, 39 East Esplanade
Manly, N.S.W. 2095, 2-977-3377
HONG KONG:
International Media Representatives
SPA Centre
53–55 Lockhart Road, Wanchai, 5-8611-377

Unsolicited manuscripts, photographs and other submitted materials must be accompanied by postage and a self-addressed return envelope. However, *Architectural Digest* is not responsible for unsolicited submissions.

Second-class postage paid at Los Angeles, Calif., and additional mailing offices. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340-0040.

McGUIRE®

large 68 page book with
color pictures send $5.00
McGuire, AD3-89, 151
mont Street at 15th,
Francisco, California
03. Ask your interior
designer or architect about
the seven unique McGuire
Collections. See them in the
nearest McGuire showroom.
Atlanta, Boston, Chicago,
Dallas, Denver, High Point,
Houston, Laguna Niguel,
Los Angeles, Miami, New York,
Portland, San Francisco, Seattle,
Troy, Washington, D.C., Toronto,
Vancouver, B.C., London, Milan,
Paris, Tokyo, West Germany.

PANNONIA GALLERIES

FINE PAINTINGS

21 EAST 82 STREET
NEW YORK, NY 10028 212 628-1168



Madaleine Lemaire
French (1845-1928)
"Arranging Flowers"
watercolor on paper 3/4 × 22 inches

We are always interested in the purchase of fine paintings.

ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

ART DIRECTOR: **Thomas Sullivan**
ART AND ANTIQUES EDITOR: **Don G. Erickson**
SENIOR EDITOR: **Michael Wollaeger**
ARCHITECTURE EDITOR: **Elizabeth McMillian**
ADMINISTRATIVE DIRECTOR: **Lawrence A. Karol**
SPECIAL FEATURES EDITORS:
Adèle Cygelman, Margaret Redfield
Gayle Moss Rosenberg
ASSOCIATE ART DIRECTOR: **Karen Miller**
COPY EDITOR: **Linda Goldstein**
ASSOCIATE EDITORS:
Kimberly De Roever, Sue Ellen Jares
Catherine Selfridge, Kelly Vencill
PHOTOGRAPHER LIAISON: **James G. Huntington**
ASSISTANT ART DIRECTOR: **Jeffrey M. Nemeroff**
RESEARCH ASSISTANT: **Phyllis P. Richardson**
EDITORIAL PUBLICITY:
Beverly J. Perkins
ASSISTANT EDITOR: **Catherine A. Richardson**
EDITORIAL COORDINATORS:
Theresa H. Ravelomanantsoa
Danita Wright
ART ASSISTANT: **Brett D. Hodges**
ASSISTANTS:
Laura Abowitz, Kurt B. Geiger
Maureen Hawkinson
Phyllis E. Haynie (NEW YORK)
Stephanie H. O'Brien
EXECUTIVE SECRETARY TO THE EDITOR-IN-CHIEF:
Myriam Laverde
EUROPEAN EDITORS:
Charlotte Aillaud, Derry Moore
CONTRIBUTING WRITERS:
Susan Mary Alsop, Steven M. L. Aronson
Christopher Buckley, Robert Fizdale
Brendan Gill, Arthur Gold
Elizabeth Lambert, Peter Lauritzen
Valentine Lawford, Aileen Mehle
Suzanne Stephens, Michael M. Thomas
Judith Thurman, Marietta Tree
SHOWROOMS LIAISON: **Jeffrey Simpson**
ART AND ANTIQUES LIAISONS:
Serena Barrow (LONDON), **Benedetta Floridi**
(ROME), **Margaret A. Kelley** (MUNICH/ZURICH)
Laurence Mouillefarine (PARIS)
Linda R. Shulsky (NEW YORK)
Mary McShea Smith (NEW YORK)
GENERAL MANAGER: **Constantine J. Kazanas**
PUBLISHER: **Thomas P. Losee, Jr.**
DIRECTOR OF OPERATIONS: **Evelyn Carlson**
ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**
PRODUCTION DIRECTOR: **Larry Cooke**
ASSOCIATE CIRCULATION DIRECTOR: **Kate Bryant**
CIRCULATION MANAGER: **Carla M. Johnson**

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN/CEO: **Cleon T. Knapp**

SENIOR VICE-PRESIDENTS:
Robert U. Brown (CORPORATE MARKETING)
Karl H. Loring (CHIEF FINANCIAL OFFICER)
William J. N. Porter (PRODUCT SALES)
Paige Rense (EDITORIAL)

Betsy Wood Knapp (CORPORATE SECRETARY)

VICE-PRESIDENTS:
James Anderson (CONTROLLER)
Michael Arent (INFORMATION SYSTEMS)
Paul H. Hayase (GENERAL COUNSEL)
Anthony P. Iacono (MANUFACTURING)
Richard E. West (CORPORATE SERVICES)

clarence house

211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES





THE LOUIS XV DECORATED BEDROOM COLLECTION *by Baker captures the romantic atmosphere of the period's French country houses. These designs display skillfully painted surfaces, gentle curves and handsome carving, all showcasing the work of Baker craftsmen. The painted flowers and colorations are recreated from antiques. You are invited to see this and all our Baker collections in the showrooms listed below through your interior designer or architect. You may also send $5.00 for our Louis XV Decorated Bedroom brochure.*





Baker Furniture, Dept. 617, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

Baker
KNAPP & TUBBS

Do the budget and trade deficits concern you?



They concern many people of wealth who have seen their investments lose value with every piece of bad news. That's why many concerned investors are turning to Credit Suisse Calibre Private Banking.

As the oldest of the three major Swiss banks, Credit Suisse offers our clients more than a century of stability and the confidence that comes from dealing with one of the strongest banks in the world.

Credit Suisse Global Portfolio Management places preservation of wealth as a top priority. For sound US and foreign investments, Credit services, Precious Metals, and other personal banking services, call Credit Suisse New York at (212) 612-8543 or write to us.

The Swiss have a way with money.

CREDIT SUISSE
PRIVATE BANKING
100 Wall Street, New York, NY 10005

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

We want to applaud your publication of "A Tale of Two Landmarks" (November 1988). It is good to see such a highly respected critic as Suzanne Stephens acknowledging the significance of the Jewish Museum and the Morgan Library expansion projects and the public revolt against egocentric architectural statements. We hope that the rare good news of the two museum proposals constitutes a change of sensibility in the architectural profession. The maturity of Kevin Roche, Bartholomew Voorsanger and their clients in seeking to make a contribution to the city as a work of art is much needed.

Margaret H. Moore
The Committee to Save the City
New York, New York

We were delighted to see the article "American Pastels" (Art, November 1988), but were not as happy as we read it through and realized that no mention is made of the renassiance of the medium since the 1940s, except for a few isolated artists.

Michelle M. Camp
Executive Director
Florida Pastel Association
Hollywood, Florida

Nile Rodgers's apartment ("New York Rock of Ages," November 1988) is about as "Old World elegant" as his musical achievements. Please continue to show designs of true taste and stature—not misguided attempts at fashion.

Peter DeWitte
Santa Monica, California

Your article and photos on "An Antiquarian's Fantasy" in the November 1988 issue were breathtaking, and I should like to thank you for showing us the interior of the late John Fleming's fine library. My mother lives just around the corner from Fleming's building, up on Park, and I had no idea that such grandeur lay within a two-minute walk.

W. John Campbell
Winston-Salem, North Carolina

The November 1988 issue contains a most interesting article on the late John Fleming and his apartment in New York City. Having visited his establishment a number of times while searching for wanted rare books, I found the photographs by Peter Vitale stunning and accurate.

Francis T. Guelker
St. Louis, Missouri

Heywood Hale Broun's article on the Carlyle ("In the Carlyle Tradition," November 1988) sparked very pleasant memories. I must say it really captures the spirit of the place.

Christopher Cushenberry
Atlanta, Georgia

I was surprised to see John Updike's vituperative remarks in an issue devoted to New York City ("New York: An Exile's Impressions," November 1988). Though he states his case with wit and keen observation, I can't help but think that comparing the greatest city in the free world to Russia is wrongheaded and insensitive.

Thomas Raskin
New York, New York

Bravo! John Updike's candid view of New York was right on the money. He speaks for many of us who've decided that New York is a nice place to visit but a lousy place to live.

Rosalind Murray
Seattle, Washington

I loved Kurt Andersen's piece in your November 1988 issue ("Americanizing the Singular City"). No one else can write about architecture with such humor and intelligence.

Jay Middleton
New York, New York



Crystal shown: Aria.

THE CRYSTALS OF LENOX

An important collection of fine lead crystal. Each piece a classic example of the masterful crafting that is the tradition of Lenox.

Lenox China and Crystal
Send $2.00 for color brochure. Lenox, Lawrenceville, N.J. 08648
© Lenox 1987



The big, elegant Bugattis and Duesenbergs from the 20's and 30's combined luxury, performance, and prestige in a way that simply hasn't been seen in the decades since.

So it is a tribute indeed when Automobile Mag-

THE BMW 7-SERIES. A NEW GOLDEN AGE OF MOTORING FOR THOSE WHO MISSED THE FIRST ONE.

azine calls a BMW 7-Series th kind of automobile that Bugatti would build if he created "a twenty-first century Royale."

From its flawless body panels to a sculptured engine that mechanics have waited in line just t

© 1988 BMW of North America, Inc. The BMW trademark and logo are registered



THE SANTA BARBARA RACQUET AND POLO CLUB.

at, this car is crafted to almost otherworldly
lards. And that craftsmanship is focused on
nd: to provide the most undistracted, enjoy-
driving experience available today.
n the hush of its leather interior, your needs
ipated by an unseen staff of computers, you
have smooth-riding mastery of "the most complete luxury sedan money can buy" (Automobile).

The cars of motoring's first golden age are in museums now. But your BMW dealer can arrange a test drive of their successor.

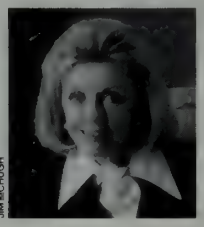
THE ULTIMATE DRIVING MACHINE.®


THE TIFFANY TOUCH
TIFFANY
TIFFANY
TIFFANY
TIFFANY
TIFFANY
Our perfu
bath and b
collection.
To order, call
1-800-346-3


TIFFANY
PERFUMED BATH COLLECTION

To experience TIFFANY fragrance, stroke inner fold on wrist.

PEOPLE ARE THE ISSUE


JIM MCHUGH

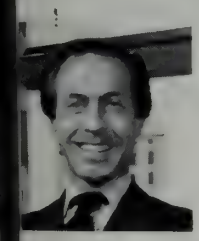
This issue is full of surprises. Perhaps the biggest is John Updike's short story "Spat," the first fiction Architectural Digest has ever published. Why start now? When we read the story we immediately knew that it was somehow right for us, a tale suggesting that, in many ways, our houses and our identities are strangely linked. And, of course, it was written by an author whose wry wit and acute observations are very much in tune with our readers' sensibilities. In short, we knew that you would like it. Other surprises are M. F. K. Fisher's funny, lovely piece on café olives, and Robert Hughes's lyrical account of an architectural wonder in Barcelona, both of which appear in Architectural Digest Travels (page 67). No matter how disparate, these stories share the common light of imagination. Which, after all, is the lifeblood of design—and of magazines.

Paige Rense *Editor-in-Chief*


Rose Tarlow

On Belgrave Square

"I'm a home person," explains Rose Tarlow, an antiques dealer and designer of the "new antiques" she sells at Melrose House, her Los Angeles shop. "It's very difficult to get me out. I don't like hotels and I don't like staying in friends' houses. I was once awake all night because the sheets were flowered." This homebody doesn't mind traveling, though, and divides her time between Los Angeles and London. "I originally thought I'd live in Los Angeles four months of the year and London eight, but since I'm manufacturing furniture in L.A., it's worked out exactly the opposite." Melrose House thrives in Los Angeles, energized by Tarlow's trademark twists on classic design and her appreciation of wood itself. "A friend told me that if I had a previous life I must have been a tree." *See page 132.*


Mark Hampton

Nassau via New York

"We have a longing for certain houses at different times of the year," says Broadway producer Terry Allen Kramer. "In spring we want to be in Southampton, and in the fall, Nassau—it's knowing winter is coming. But," she adds, "our New York apartment is our cocoon." Both Terry Allen and Irwin Kramer love to buy or build houses; they then call in designer Mark Hampton. "He understands us," says Terry Kramer. "I can just phone him and say, 'How should it look?' " They once owned a Stanford White house that inspired the one in *The Great Gatsby*. "We restored it, then sold it," and Mrs. Kramer recalls that they eventually decided to build a house in Southampton to look like the old one—"the ocean on one side, a pond on the other. I once built a house with three fountains to make me think I was in the water all the time." *See page 142.*


Bruce Gregga


RICHARD MANDELKORN

Marvin Herman
Burton Herman

Back Bay Victorian

Normally Burton and Frances Herman consult before buying anything. "If we don't agree," says Mrs. Herman, "we walk away from it." But in the case of a Dutch armoire, Burton Herman acted on impulse at a Park Lane antiques show he attended with his twin brother, Marvin. Without telling his wife of his purchase, he brought her to see it. "Oh, well, it wasn't meant for us," she sighed, eyeing the "sold" tag. "That's *my* 'sold' sign," he replied. Before the Hermans could bring their new acquisition home, they had to resolve where to place it in the Boston town house they were remodeling. Fortunately, Marvin Herman was their architect, and he created a central staircase with a rotundalike second-floor landing to accommodate it. The serendipitous purchase is a keynote for the entire renovation. "Some projects are difficult," says interior designer Bruce Gregga. "This one never was." *See page 152.*

continued on page 20



You'll probably spend ten years with your next carpet. So spend a minute reading why it ought to be Du Pont.

Statistics tell us you could spend well over a decade with your next carpet.

Common sense tells us you'd like one that'll stay as beautiful as possible.

That's why you ought to know about Du Pont certified Stainmaster℠ carpet.

Since Du Pont first introduced Stainmaster, other carpets have suddenly started talking to you about stain resistance.

But, not one of them has been able to even remotely surpass the stain-fighting standards Du Pont set in the first place.

And many of them, quite frankly, fall far short in other key carpet areas.

Many aren't made of the highest quality material.

Du Pont Stainmaster is. It's made from the finest nylon for carpets we know of. (And we invented nylon in the first place.)

Also, not every carpet is constructed to the stringent pile height, weight and twist standards Du Pont sets for Stainmaster.

After several years on your floors, that fact could become sadly evident in a lesser carpet.

There's also the subject of a warranty. Every Du Pont Stainmaster carpet is backed by Du Pont with a complete set of warranties covering stains, wear, and static resistance. We even give you a toll-free number, 1-800-4DUPONT, for any questions.

So if you're looking for a carpet your family will enjoy for years, there's one last bit of reading you need do.

Read the name Stainmaster on a label.

And remember, it's not a Stainmaster carpet if it doesn't say Du Pont.

DU PONT

REG U.S. PAT. & TM. OFF.

Flooring Systems



continued from page 17


DURSTON SAYLOR

Ron Wilson

Architectural Digest Visits: Cher

"She has often said to me, 'Just let loose, be as inventive as you can, don't take it too seriously,' " says Ron Wilson of Cher, for whom he has designed eleven houses, including her latest residence, an apartment in New York. "Cher's environment is of tremendous importance to her," he says. "She likes to see what her success has helped her obtain—by living beautifully." Cher, who last year won her first Oscar for *Moonstruck*, launched her first perfume, Uninhibited, and recorded a new album to be released this spring, travels regularly to New York, but preferably only in winter. "I hate the summers there," she says. *See page 160.*


ED JOSEPH

Arata Isozaki


ED JOSEPH

Aiko Miyawaki

Profiles: Arata Isozaki

"Since I completed the Palladium in New York, when I have been asked to do a discotheque in Japan, I have said no—enough," says Tokyo-based architect Arata Isozaki. Although some may know him best for the trendy Manhattan club, other commissions have provided him with an even more prestigious international reputation: the Museum of Contemporary Art in Los Angeles and the Brooklyn Museum renovation, among others. The Brooklyn Museum is in the planning stages: Isozaki and James Stewart Polshek won a limited competition for their design, triumphing over such firms as Skidmore, Owings & Merrill and Kohn Pedersen Fox. When asked what precepts govern his life, Isozaki is succinct: "Horoscope," he says. *See page 174.*



Louise Simone


PETER VITALE

John Saladino

Manhattan Transformation

"The idea was to lend a feeling of ceremony to a new building so there'd be a sequential journey through the rooms," says John Saladino of the New York apartment he designed for Louise Simone. The living room began with a richly colored Sultanabad chosen by Mrs. Simone. Selecting the furniture, however, proved difficult because Louise Simone travels widely and had little time to shop. For months no progress was made. "John called one day and said he'd send some pieces over," she remembers with amusement. What Saladino sent was the equivalent of a small shopful of furniture, so that she could see the pieces in place. One delivery brought her favorite—an Armenian carpet with alternating domed churches and crosses in the border design. Quips Saladino, "God is in the accessories." *See page 182.*


KEITH MORRISON

Hutton Wilkinson


KEITH MORRISON

Ruth Wilkinson

A Thirties Revival

Interior designer Hutton Wilkinson and his wife, Ruth, came upon their Hollywood residence by chance. It was during a leisurely walk that they found the vacant house Wilkinson's father had built in the thirties. "My granddaddy also built many houses in the neighborhood," he says, "and I always wanted to be an architect. Of course that didn't occur." Other family members influenced Wilkinson as well. On his maternal side, he continues, "my great-grandfather was a president of Bolivia, and there are so many Spanish Colonial objects I haven't yet begun to use." To celebrate their new house, the Wilkinsons gave a Moroccan feast in the garden with servers in caftans and a Moroccan tent, and rugs spread on the lawn. Slowly, the couple are bringing new life to his father's designs. "We still have dreams to go." *See page 194.*


JAIME ARDILES ARCE

Amalia Lacroze de Fortabat

Argentine Elan

Flying in her Learjet to visit her Argentine cement factories and ranches, talking to her engineers, supervisors, cattle breeders, thoroughly involving herself in every aspect of her numerous enterprises, Amalia Lacroze de Fortabat has proved her mettle as a coolheaded and visionary businesswoman, but, she says, "I am also a woman with a big heart." She is a formidable philanthropic presence in her country, having established prizes in literature, poetry and Latin American studies. She also finances South American art exhibitions and sponsors international events to benefit many cultural, social and charitable organizations. "My mother took care of orphans, old people—the poor. From her I have my compassion." *See page 202.*


DICK BUSHER

Carol Pinger

Gardens: Portland Trailblazer

After more than four decades, Carol Pinger and her garden are still changing and at the same time maintaining their individuality. In the years since she and her husband acquired the twelve rambling acres in Portland, Oregon, she has never lost her enthusiasm or failed to follow her creative

continued on page 22


BORIS KROLL
eflon
66 GRAY STREET • PATERSON, NEW JERSEY 07501 • 201-684-4545
Through Architects and Interior Designers

continued from page 20

visions. Today her grandchildren can roam the same land as their parents did, and visit Eloise the donkey in the pasture that has been her domain for more than thirty years. Meanwhile, Carol Pinger plans and plants and initiates fresh projects—the latest being a laburnum arch, inspired by a visit to Wales. *See page 208.*



Steve Chase



Pat Behring
Kenneth Behring

After Fallingwater

Designer Steve Chase recalls what Kenneth Behring, real estate developer and owner of the Seattle Seahawks, said at their first meeting: "If we get along fine, we'll do a lot of work together." Chase has since designed two residences, and the one we show this month is a 26,000-square-foot house in Blackhawk, the community Behring developed east of San Francisco. Chase also designed the Blackhawk Country Club and a nearby museum, showcasing Behring's automobile collection. The museum includes such one-of-a-kind models as a 1924 Hispano Suiza tulipwood racer once owned by André Dubonnet, Rudolph Valentino's 1926 Isotta Fraschini, and a Tucker. But the collection doesn't end there: The ballroom of Pat and Kenneth Behring's Blackhawk house displays two rare Bugattis—a 1938 Atlanta Coupe and a 1935 Surbaisse—alongside contemporary abstract paintings. *See page 214.*



JOHN WADSWORTH

Anthony P. Browne

Anglo-Indian Impressions

Mixing elements comes naturally to interior designer Anthony P. Browne. Although he grew up with his feet firmly planted in the United Kingdom, he inherited an ancestral tendency, common among the British living in the commonwealth's far-flung colonies. Browne's grandfather was commissioner of Tanganyika and his great-grandfather head of police during the raj in India. "People in the colonial service," he says, "learned to take their belongings with them and live with a mix of British and native elements." The designer's life has taken a parallel turn, it seems. He is now living in Georgetown, where, though it's no longer a colony, he feels the need to "make myself feel at home." With nearly every fabric—and the workmanship as well—imported from London, Browne has accomplished what he set out to do. *See page 222.*□

The Finest In Design And Sound.

Apogee Acoustics award-winning, full range ribbon loud speakers offer unparalleled stereophonic performance. Now available in luxurious Hand Painted Faux Finishes to be highlighted in any decor.

For more information and the dealer nearest you, contact Apogee Acoustics.



APOGEE ACOUSTICS, INC.

35 York Industrial Park • Randolph, Massachusetts 02368
(617) 963-0124 • FAX # (617) 963-8567

Available at these and other fine audio salons:

AUDIO BY DESIGN, INC., NEWPORT BEACH, CA • AUDIO VISION, SANTA BARBARA, CA • DAVID RUTLEDGE AUDIO, PALM SPRINGS, CA • PARIS AUDIO, LOS ANGELES, CA • STEREO UNLIMITED, SAN DIEGO, CA • AUDIO IMAGES, NEW CANAAN, CT • AUDIO CENTER, INC., FT. LAUDERDALE, FL • STEREO VIDEO DESIGNS, INC., ATLANTA, GA • AUDIO VISIONS, ARLINGTON, MA • SOUND & MUSIC, INC., NORTHAMPTON, MA • AUDIO NEXUS, SUMMIT, NJ • HUDSON AUDIO, ALBUQUERQUE, NM • MUSICAL DESIGNS, ALBANY, NY • SOUND BY SINGER, NEW YORK, NY • STEREO EXCHANGE, NEW YORK, NY • DEFINITIVE HIFI, MAMARONECK, NY • GOLDEN GRAMAPHONE, AKRON, OH • ON TOP AUDIO, RIO PLEDRAS, PUERTO RICO • PRESTON TRAILS, DALLAS, TX • AUDIO SYSTEMS, LTD., RICHMOND, VA • ADVANCED AUDIO SYSTEMS, TACOMA, WA • ALSO DISTRIBUTED IN: LONDON: ABSOLUTE SOUND • VALENCIA SPAIN: SARTE AUDIO ELITE • BUENOS ARIES: MARTIN FERRARRI • TORONTO: SHINON, INC. • PARIS: PRESENCE AUDIO

TIFFANY & CO.
PRESENTS



THE WORLD'S MOST COMPLICATED WATCH.

The most complicated mechanical watch ever made. Patek Philippe took nine years to build this ultimate timepiece for their 150th anniversary. Habsburg, Feldman/ Antiquorum presents the Patek Philippe Calibre 89 along with 200 legendary watches by the Geneva watchmakers on pre-auction viewing at Tiffany & Co. Also at Tiffany, a rare opportunity to own a collector's Patek Philippe: the limited edition, 150th anniversary watches. All this for Patek Philippe's 150th birthday and 140 years of proud association with Tiffany & Co.

The ultimate watch. See it at Tiffany & Co.

New York, March 7 through 10, 1989
Beverly Hills, March 14 and 15, 1989
Auction in Geneva, Switzerland, April 9, 1989

H F

Habsburg, Feldman

GENEVA · FINE ART AUCTIONEERS



CINCINNATI • SEATTLE • PALM BEACH • DANIA • NEW YORK • CHICAGO • MIAMI • DALLAS
ATLANTA • WASHINGTON • SAN FRANSISCO • LOS ANGELES • BOSTON • HOUSTON • DENVER
PHILADELPHIA • TROY • MINNEAPOLIS • FT. LAUDERDALE • LAGUNA BEACH • BOYNTON BEACH

P.O. BOX 4147, HIGH POINT, NORTH CAROLINA 27263 (919)885-6131



On the 150th anniversary of Patek Phillipe, the genius of the watchmakers' art is never more evident. In eighteen karat gold, from left: Beaded bezel with manual movement, $5,650. Beaded bezel, ultrathin with manual movement, $7,150. Perpetual calendar with automatic movement, $29,000.

TIFFANY & CO.

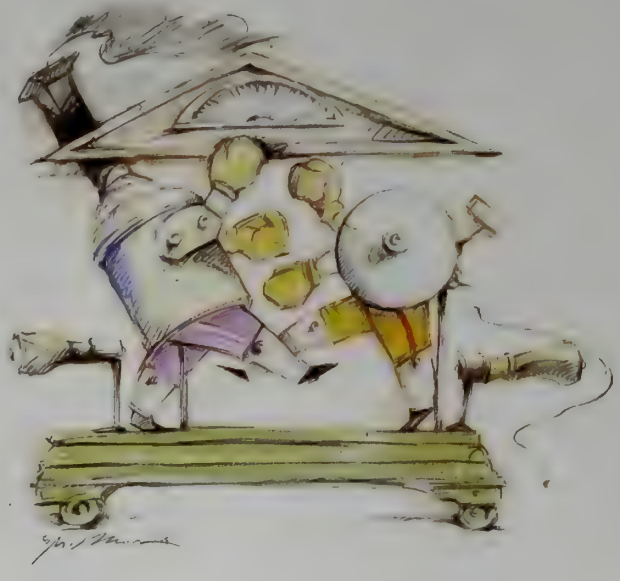
NEW YORK LONDON MUNICH ZURICH HONG KONG
SAN FRANCISCO BEVERLY HILLS COSTA MESA DALLAS HOUSTON CHICAGO ATLANTA BOSTON 800-526-0649 ©T&CO. 1989

JOHN UPDIKE: "SPAT"

An Architectural Fiction

THE BURGLAR ALARM and the furnace keep fighting. Early in the morning, when with a snort and rumble the furnace comes on and heat begins to pour in palpable sheets from the radiators, the alarm feels suddenly imposed upon, and lets out its enormous, heart-stopping wail. The sound seizes us in our bed and lifts us up, aglow with surging adrenaline, into the dawn darkness, our dazed brains flooded by images of rapine, theft, air raid, disaster. There must be, at the other end of the house, or at the bottom of the stairs, or transfixed at the basement door, a sneaker-clad cat burglar or, worse, a political terrorist in a ski mask or, worst, a homicidal maniac with a chain saw or meat cleaver, his jibbering face hideously squeezed into one thigh of some pantyhose.

The dawn peace of the house, oddly, coexists with the noise of the alarm, like one layer of a sandwich under another, or cool water under hot. We blunder into the dusky, howling hall and in a tangle of trembling fingers punch the numbers of the control panel that cause the alarm, with a sharp little terminal whine, to cease. The tiny green lights on the panel bob off and on rapidly in a code we cannot read.



GEOFFREY MOSS

We listen. Our hearts are thumping audibly, and the furnace is muttering to itself, scraping at its throat like an old smoker, tapping like an idiot mechanic at something in the pipes. The system is old but the boiler is new: That must be the problem. The new boiler is putting out so much steam the pipes are overstimulated and the radiators are gushing out clouds of heat that the alarm's infrared eyes misread as warm bodies. But this is just theory; the fact may be that another presence elsewhere in the house is tiptoeing toward us, sliding toward us sideways, drawn pistol glinting. Something creaks. Another thing rustles. In the east, dawn besmirches the sky like an industrial disaster. Our teeth feel the need to be brushed. The children who used to live in the house are gone—gone to Arizona, to Brooklyn, to Ulan Bator. If they were here, we would not feel like such children ourselves: scared, stunned, scuzzy-mouthed. Innocent, and yet not. If we were truly innocent, why would the alarm and the furnace be fighting this way? For they must be fighting about *us*.

The telephone rings. Somewhere far away, in a sealed-off, bombproof room, our burglar alarm has a connection. A woman is under orders to dial our number. She says, "Yes?" She sounds weary and wary. We assure her we are all right, we are fine; but she doesn't believe us until we go downstairs and fumblingly find a little card and read off some numbers to her. Then she hangs up, without wishing us well. These numbers make us, to her, real people, just as the burglar alarm, by our theory, thinks people are clouds of heat from the radiator.

We are too stirred up to go back to bed. I tiptoe down into the basement, to check on the furnace, lest it feel neglected—lest it feel we are catering to the burglar alarm behind its back. A dark and jealous god, it is snuffling to itself in the basement; it snorts, sighs, and then sings a curious high note, as high as its deep voice will allow, while its one eye, a small round window, flickeringly blazes. The furnace is making heat and sending it through the walls. When the burglar alarm was installed, perhaps one of its wires became involved with a thermostat wire, creating what electronics engineers call a "spike." This is another theory.

The repairmen come, dressed like lawyers, in three-piece suits. Naturally, each wants to make out the best possible case for his client. The furnace has been checked out repeatedly. The ferocious knocking merely means that water is trapped somewhere at the system, possibly where a valve is stuck, or where the house's settling over the years has reversed the pitch of a stretch of pipe. Unless we want to go to the considerable additional expense of in-

continued on page 28

SCORPIO SCORPIO SCORPIO SCORPIO



IT RUNS IN THE BLACK FOREST. BUT IT'S ALSO NICE TO PEOPLE.

has road instincts learned in the wild. et unlike other German sedans, Scorpio so has an interior designed for the vilized.

Ease into Scorpio's driver's seat and el the soft available leather gently pport your back. Ask your companions w they're enjoying the power-reclining ar seats and over three feet of rear groom.

Then, for the most comfortable feeling of all, turn the ignition. And put yourself in command of Scorpio's 2.9-liter, autobahn-bred, fuel-injected V-6 and standard anti-lock brakes (ABS).

Scorpio. It's one German touring sedan that treats drivers with utmost respect. Yet still treats passengers with uncommon kindness. **For more information, call 1-800-822-9292.**

GERMAN PERFORMANCE YOU CAN BE COMFORTABLE WITH.



Imported from Germany for select Lincoln-Mercury dealers.

Buckle up—together we can save lives.



JOHN UPDIKE: "SPAT"

An Architectural Fiction

continued from page 26

stalling a condensate overflow tank and ripping out some walls, we and the burglar alarm will just have to live with a little knocking, a little vibration. Vibration, after all, means vitality. "If the furnace is dead," the plumber tells us, "you won't get the vibration, but you won't get any heat, either." We glance toward the burglar alarm, hoping it overheard, hoping it will start to make allowances.

The alarm repairman, warming to his client's case, preaches that to get a little, you have to give a little. "We can shut down the zones that seem to be tripping, but then you're cutting down on your protection. The interloper can waltz right in through these zones into your bedroom." We huddle closer together, frightened by the *the*, the definiteness of the article, which makes the hypothetical interloper real. The alarm system's advocate is skeptical of our radiator-heat-gusts/ghosts theory of activation; he crouches in front of a radiator and the red eye of the sensor on the front hall wall fails to blink. We turn up the thermostat and the radiator fails to produce. The repairman, in his tailored chalk stripes, turns on us a suspicious eye, only slightly red. His question need not be stated: Can all this quarrel, this nocturnal tripping and wailing, have been our dreaming imaginations? He makes a handsome concession to our anxieties; he puts a bit of tape over one facet of the sensor's polyfaceted eye, like partial blinders on a horse, and leaves, counseling mutual tolerance, in a wide world of give and take.

We pray that our sanguine counselors are right. The two systems must learn to live together; between them they warm us and protect us from harm. If they loved us enough, they would not aggravate each other so. Their worst fights, evidently, take place when we are out of the house. Then, in those three or four hours while we are soaking our fatigued spirits in the soy sauce of a Chinese meal and the effluvium of Martin Scorsese's latest, the furnace and the burglar alarm really go at it—alarm after alarm, while the neighbors gather about the wailing, empty, darkened house in horror and indignation and the police cars come and go in a futile parade of spinning blue lights. It is like a fire without the fire. From her far-off bunker the weary, wary woman calls our number and gets no answer; so she telephones the neighbors, the local police, the Coast Guard, and perhaps in final desperation the 800 numbers for Western Union and Federal Express.

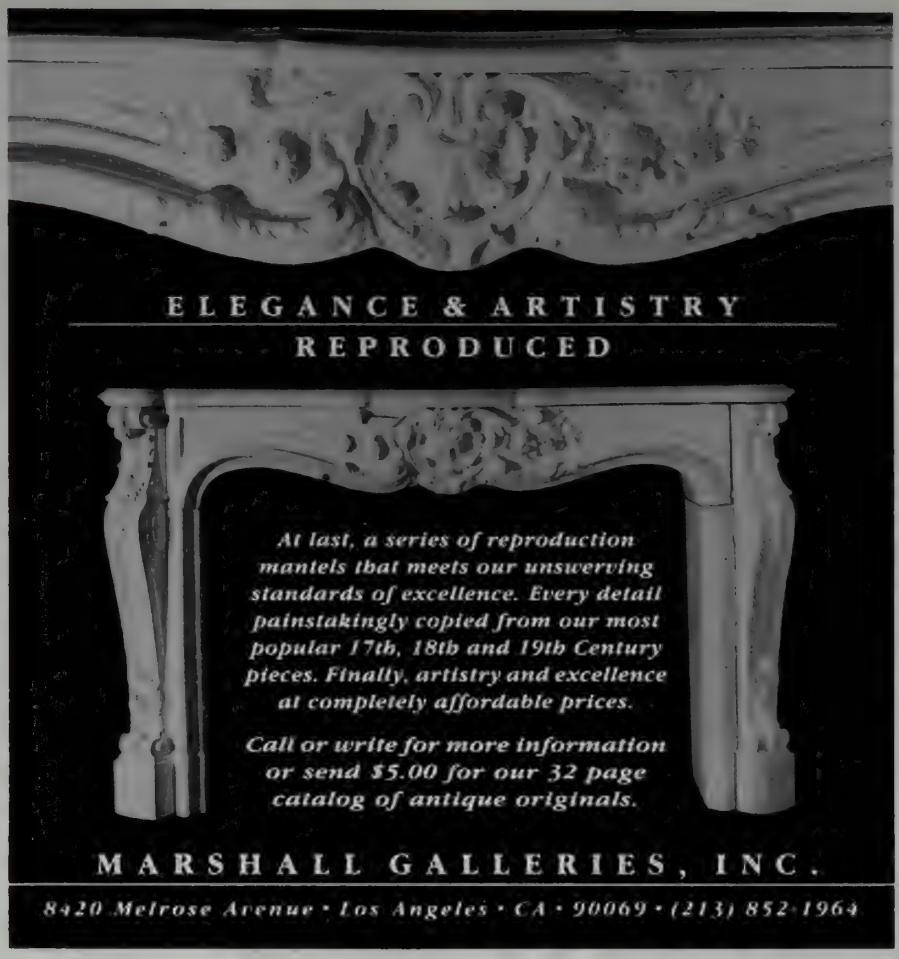
From afar, we hear the howling. Stopping on our way back from the Chinese meal and American movie to buy our breakfast granola at the local 7-Eleven, we faintly hear from the parking lot the insistent cry that, as a mother knows her baby's wail in the tumult of a nursery, we know to be our own house. Home, home we speed and, pulling up with a screech of brakes, distribute laughing reassurances to the mob of neighbors milling in the blue lights, enter the yelling hall, punch the code, tell the weary woman our numbers, grovel before

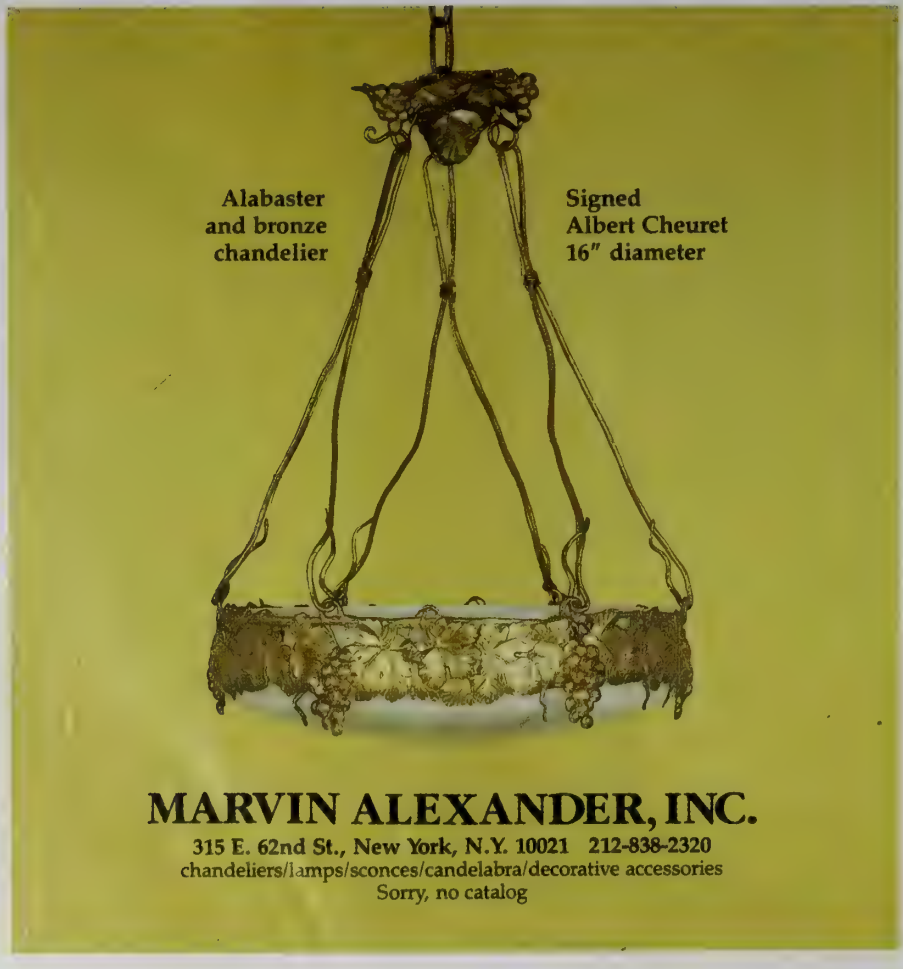
continued on page 30

BVLGARI

HOTEL PIERRE · 2 EAST 61ST STREET
NEW YORK

ROMA · GENÈVE · MONTE CARLO · PARIS · MILANO · TOKYO · HONG KONG · SINGAPORE · OSAKA · LONDON





JOHN UPDIKE: "SPAT"

An Architectural Fiction

continued from page 28

the police and the neighbors, and take public vows that it will never happen again. This is humiliating, my darling. Other people's furnaces and burglar alarms get along, or at least suffer each other in stoic uncomplaint. Why must ours be this way? *"Why?"* you ask aloud, when we are alone at last. *"Do* something!"

"What the hell can *I* do?" I ask. "I'm no electronics engineer. All I do is pay the bills. Bills and bills. The alarm wasn't my idea in the first place. All it does is make everybody think we have something worth stealing."

"It was supposed to make me feel more *secure*, all those nights you work in town late—what are you *doing* in there, anyway? You come home smelling like a distillery, that silly smile on your face—"

"Any smile on my face looks silly to you."

"Well, you should have *seen* yourself with that cop, doing that disgusting 'ah shucks' routine you have, he was *not* amused."

"Yeah, well, I don't think your la-ti-da Lady of the Manor manner went over that hot, either, and the neighbors, they all get up at five-thirty and were no doubt dead asleep—"

"Then *fix* it, *fix* it, get it *fixed*, you idiot! It was *your* idea to get the new boiler, the old one was *fine*, just a little dirty, you're just such a *sucker* with these plumbers, they talk you into any crazy thing and you just stand around blushing, saying, 'Oh, well.' Other people, other men—"

"Other men, other men, if they're so great why didn't you marry one? Do me a favor, could you? Just shut up. Shut up and let's go to bed."

"I *won't* shut up, I *won't* go to bed. How can I sleep? It might do it again! It's *hor*rible, it's *ter*rifying—"

"Oh, boo hoo." Steam is coming from my ears. And you, quite wonderfully, have begun to wail. The telephone rings. It is the weary woman, far away. She says the burglar alarm is still reporting trouble.□

Henry Farny

(1847–1916)



Nest of Rattlesnakes, 1894
Gouache on paper, 15 × 28 inches. Signed and dated lower right: *H. F. Farny 94*

Spanierman Gallery is pleased to present *American Works on Paper II*,
a fully illustrated catalogue of drawings, pastels and watercolors by American 19th and 20th century artists.
The catalogue is available on request for $5 postpaid.

Foremost in the Purchase of Important American Paintings and Drawings

Spanierman Gallery

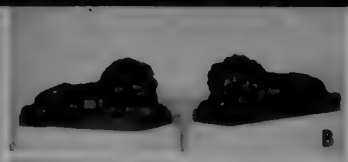
50 East 78th Street New York, NY 10021 Telephone (212) 879-7085 Fax (212) 249-5227

Discover the source . . .
a rare opportunity to shop
where museums and discerning
collectors are buying

ANTIQUARIAN TRADERS®

Antiquarian Traders
Downtown warehouse address
4851 South Alameda Street
Los Angeles, CA 90058
Tel: (213) 627-2144 Fax: (213) 232-3767
Showroom
8483 Melrose Avenue
Los Angeles, CA 90069 Tel: (213) 658-6394


A

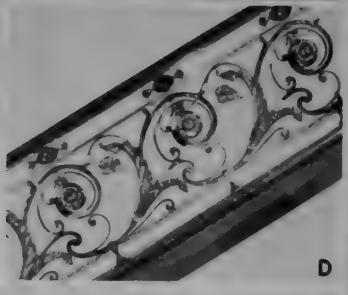

B


B


C

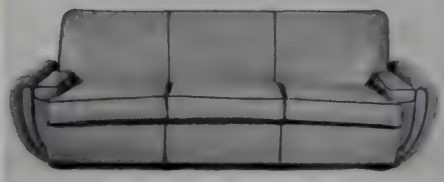

A


A

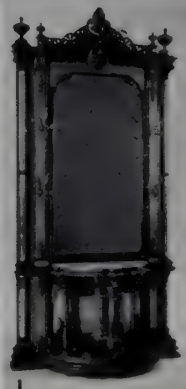

D

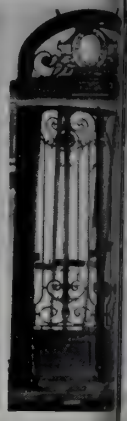

E


F


G


H


J




F

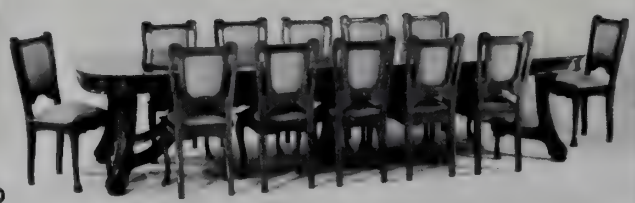

G

Specializing in American Renaissance Revival
Victorian, Americana Oak, Country French,
Art Nouveau, Art Deco, English and Architectural
Antiques. 86 Page Catalog $10.00


L


M


N


O


O

A. Fabulous American Victorian Figural carved Mahogany dining room suite by Horner Brothers. Table, 10 chairs, server, sideboard and china all with matched pierced-carved cherub crests. **B.** Pair cast bronze life size relaxed lion sculptures. **C.** Exquisite matched pair of Victorian Walnut bookcases w/arched beveled glass (each 5½' x 9½' H). **D.** Beautiful solid cast bronze stair/handrail available on custom, made-to-order basis. **E.** The best turn-of-the-century Americana, 3 pc. carved mahogany Parlour set by Carpin, upholstered in burgundy leather. **F.** 4 pc. fine quality Louis IV bed set of solid delicately carved walnut w/marble top nitestands and armoire/dresser. **G.** 3 pc. streamlined Art Deco parlour set upholstered in supple grey leather. **H.** Walnut and burl American Victorian Cylinder Secretary/Bookcase with inlaid and ebonized details (5' W x 9½' H). **J.** Monumental Renaissance Revival bronze mounted hallitree with carved deerhead crest (10' Tall). **K.** Super 18th century curved French iron entry-way (6½' Wide x 14' High). **L.** 72" Quartersawn raised panel rolltop desk with carved pulls. **M.** Ven walnut Rockefeller style extra grade Wooton patent secretary. **N.** Unusual American Renaissance Revi Victorian Walnut Library Partners Desk with carved gargoyles. Shown with Renaissance Victorian Executi leather swivel chair. **O.** 15 pc. Art Nouveau Dining by Majorelle; Table, buffet, dessert and 12 matched

FREDRICK PRESCOTT

KINETIC SCULPTURE



Hollywood Freeway Rush Hour, 74"H x 47"W x 23"D

LAKOTA GALLERY

CONTEMPORARY SOUTHWEST FINE ART

2814 Main St. • Santa Monica, CA 90405 • (213) 392 3422



YOU'RE LOOKING AT THE FIRST CRUISE SHIP BU

A WINDSTAR SAIL CRUISE OFFERS A STRIKING ALTERNATIVE TO A TRA TIONAL CRUISE.

OUR THREE SHIPS AREN'T "FLOATING HOTELS" THAT HOLD HUNDREDS THOUSANDS OF PEOPLE: THEY'RE MODERN 440-FOOT SAILING SHIPS THAT ACC MODATE JUST 74 COUPLES. (EACH IN SPACIOUS OUTSIDE CABINS WITH A QUE SIZE BED, VCR AND MULTI-CHANNEL SOUND SYSTEM.)

AND JUST AS OUR SHIPS ARE DESIGNED TO HOLD LESS PEOPLE, OUR PORTS CALL ARE DESIGNED TO PROVIDE LESS HASSLES. INSTEAD OF THE USUAL CROW PORTS-OF-CALL, WE SAIL AT A MORE RELAXED PACE TO PLACES LIKE TAHITI, LEEWARD AND VIRGIN ISLANDS, THE DALMATIAN COAST, AND THE FRENCH ITALIAN RIVIERAS.



HE PROFOUND BELIEF THAT LESS IS MORE.

HAVING GOTTEN YOU TO THESE UNUSUAL PARTS OF THE WORLD IN SUCH A
XED MANNER, WE FEEL OBLIGED NOT TO RUSH YOU FROM THEM. SO INSTEAD
DAILY REGIMEN THAT EXHORTS YOU TO FILL YOUR DAY WITH ACTIVITIES, WE
R NO REGIMEN AND NO EXHORTATION. BUT, RATHER, THE FREEDOM TO DO
ISELY WHAT YOU PLEASE, WHEN YOU PLEASE.

WHAT IS THE VIRTUE OF SPENDING SEVEN DAYS ON BOARD A LUXURY SAILING
THAT OFFERS LESS PEOPLE, LESS HASSLES, AND LESS
MENTATION? A VACATION, WE ASSURE YOU, FROM
H YOU COME HOME FEELING INFINITELY MORE
XED AND MORE REFRESHED.

WINDSTAR
SAIL CRUISES®

39 rates are about $300 a person, a day, based on double occupancy. For more information, call (800) 258-SAIL, or call your travel
Windstar Sail Cruises® 7205 N.W. 19th St. Suite 410, Miami, FL 33126. ©1989 Windstar Sail Cruises Limited. Ships' Registry: Bahamas.

THE NATURAL BEAUTY OF

slate



FLOOR AND ROOF TILES.
LARGE RANGE OF NATURAL COLORS.
SHOWROOMS - INVENTORY - BROCHURES.

Westcountry

EUROCAL SLATE CENTERS

EUROCAL

□
2170-D COMMERCE AVE.
CONCORD, CA 94524
(415) 676-1042
FAX: (415) 671-6879

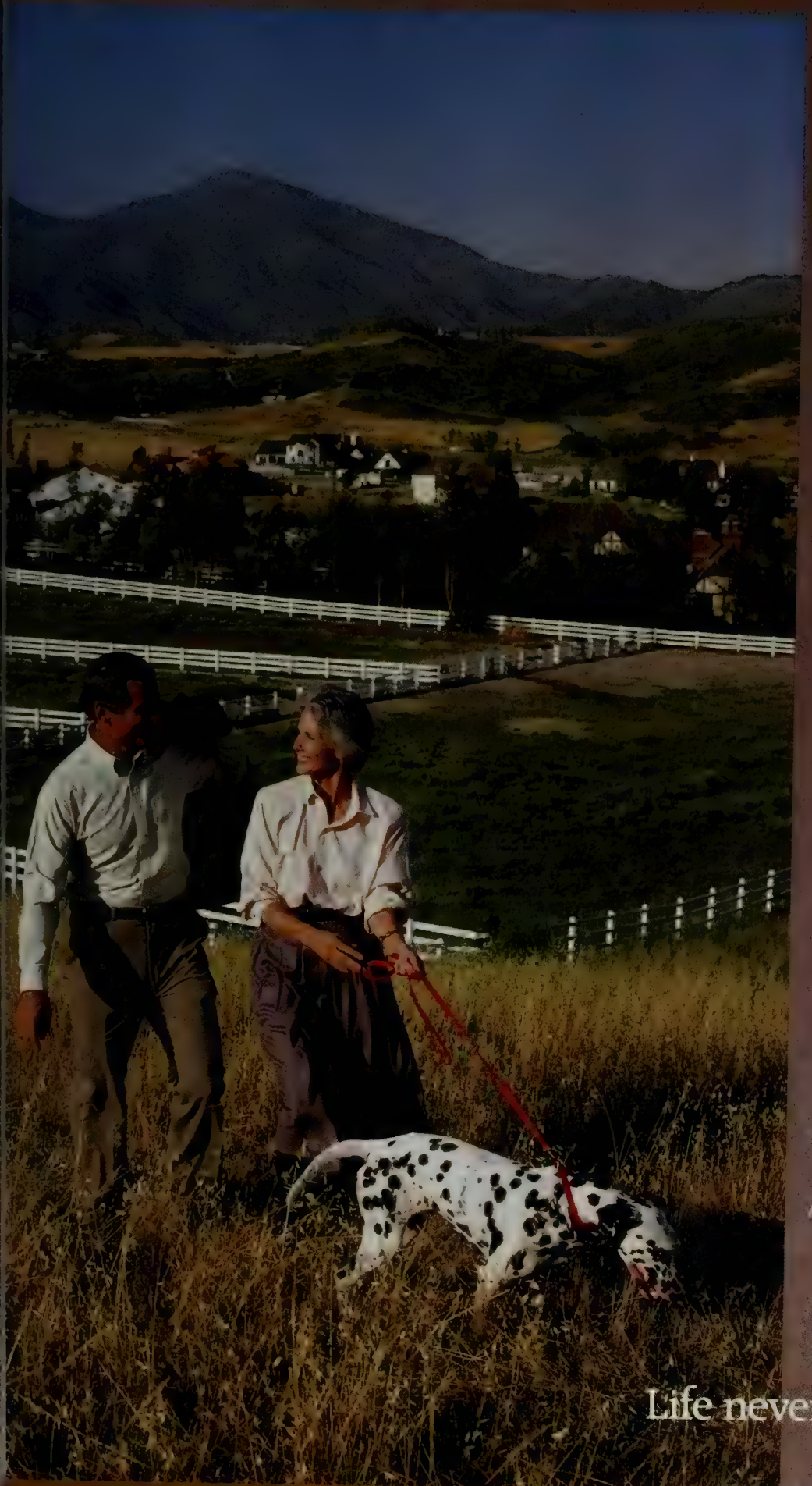
□
494 NORTH NEWPORT BLVD.
NEWPORT BEACH, CA 92663
(714) 650-2200
FAX: (714) 650-3729

□
530 SIXTH AVE.
SAN DIEGO, CA 92101
(619) 231-2477
FAX: (619) 231-2519

□
1775 ALAMEDA STREET
SAN FRANCISCO, CA 94103
(415) 864-7813
TLX: 338-628

□
3307 McKINNEY AVE.
DALLAS, TX 75204
(214) 528-2890
FAX: (214) 720-6068

Neighborhood Walk.



Stretch your legs and your imagination. In a private valley just a ridgeline away, where the neighbors are oaks and hills and sky. Coto de Caza. It's not like any community you've known. Pass through clusters of private retreats. Look across a Robert Trent Jones, Jr. golf course and the Vic Braden Tennis College. Stop at the Equestrian Center. Visit Club de Caza's exclusive recreation facilities. Then stop for a moment, and let your gaze sweep the valley. As the sunlight embraces the hills, it comes to you. This is home. Coto. Just 30 minutes from John Wayne Airport. A step up.

For information call (714) 858-2600. Homes from the high $200,000's to over $500,000.

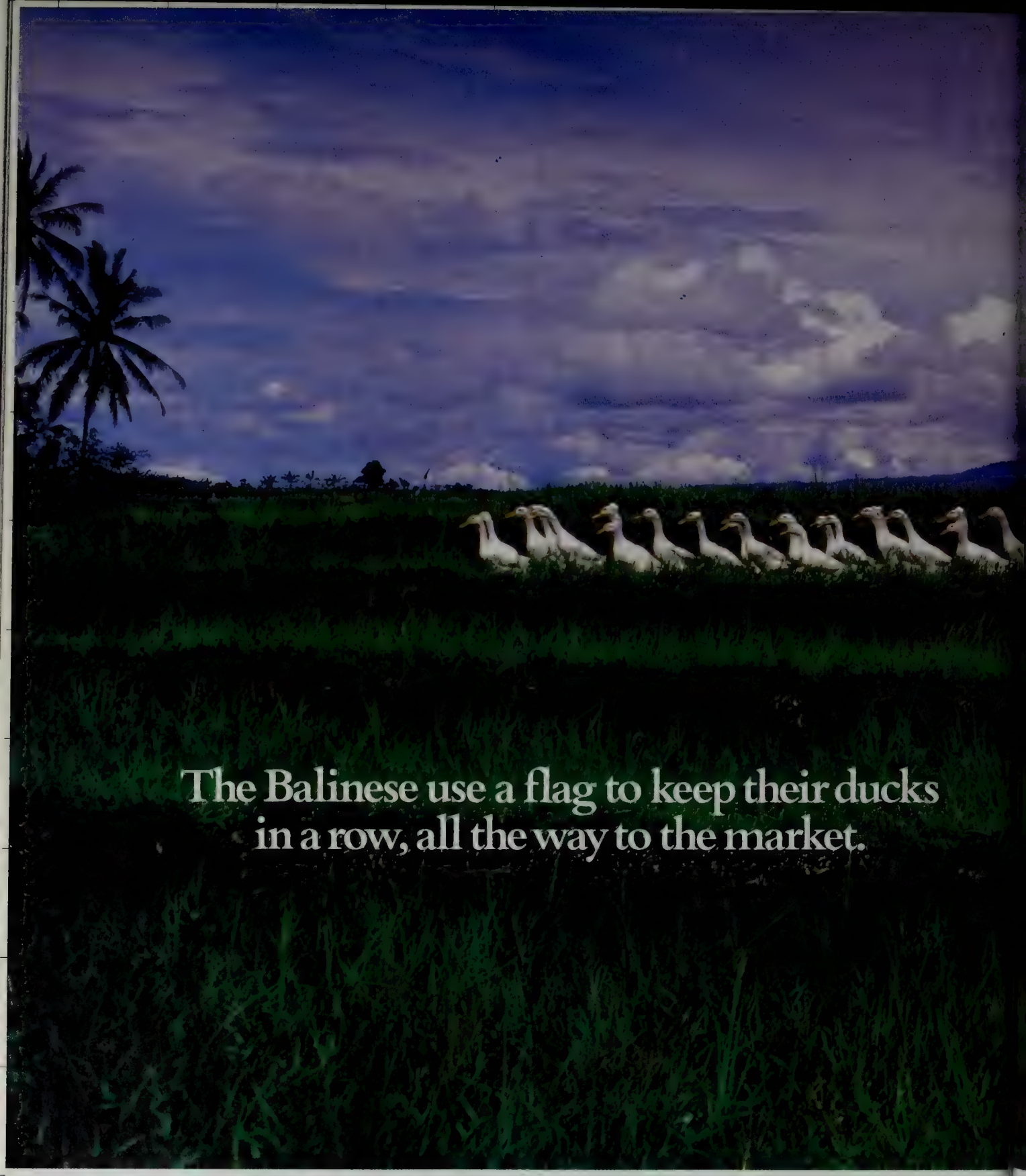


Select exterior view of collection. Use of private clubfacilities not included in price of some but all homes. Refer to Master Association budget for their cost of facility maintenance. Models shown do not represent any racial preference.

An Arvida Joint Venture. ©1990 Arvida Land and Development Co.

COTO

Life never looked so good.



The Balinese use a flag to keep their ducks in a row, all the way to the market.

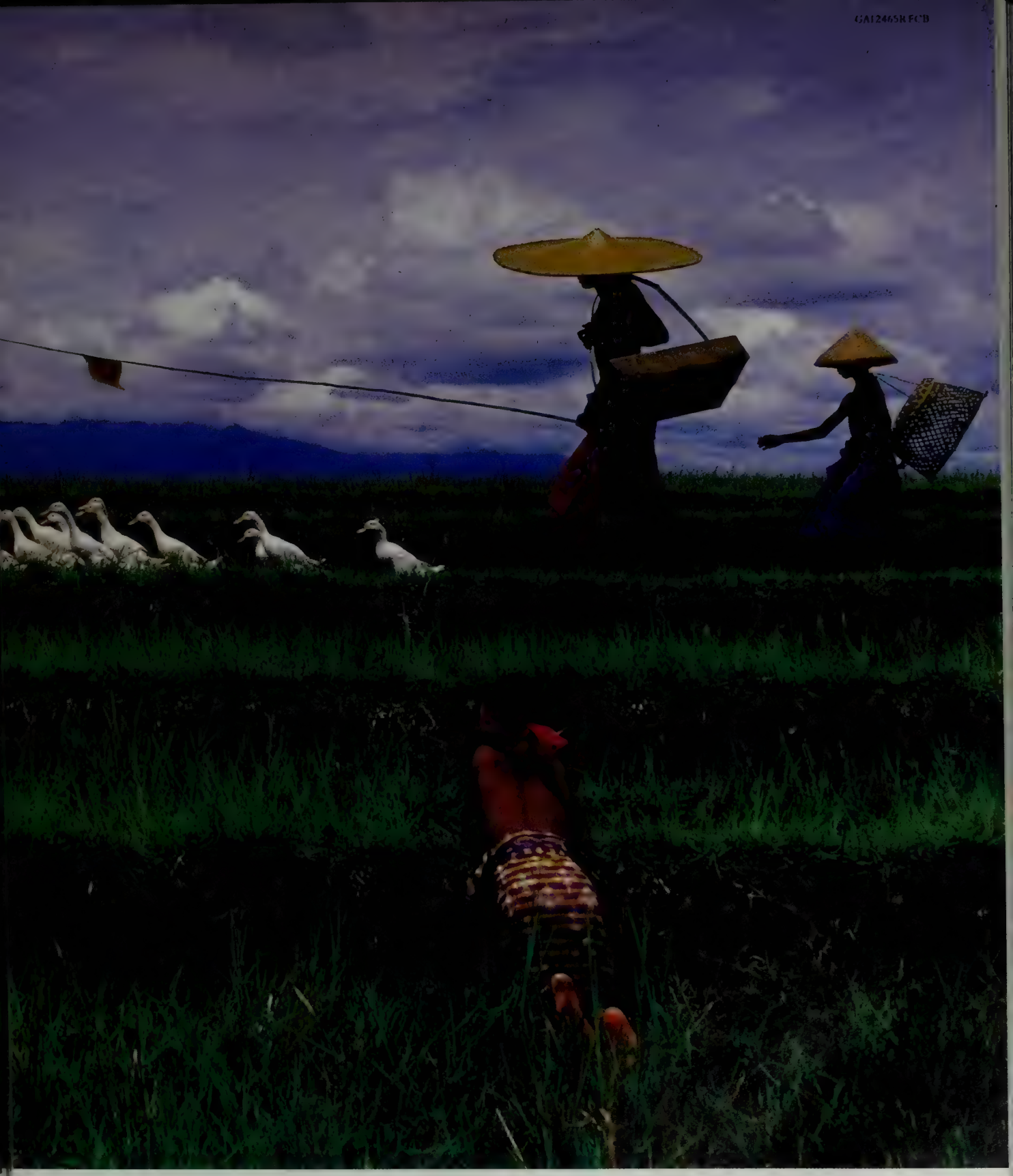
All over the island of Bali you will see neat rows of ducks following flags on a bamboo pole.

This is how the duck shepherd guides his flock to feed at the nearby rice fields.

And at dusk the ducks huddle around the flag waiting for the duck shepherd to guide them back.

So, when it comes time to sell the flock, th happily follow the flag all the way to the markets.

Bali, nestling on the edge of the warm Ind Ocean, is rich with such ancient village traditions.



Yet with all this undiscovered beauty, the hotels rival any in the world.

And when you fly here with Garuda Indonesia will find the people who look after you have a e concern for you that belongs to another world.

For information about our flights from Los Angeles, contact Garuda Orient Holidays, (800) 247-6794 in California. Outside California, (800) 247-8380.

Garuda Indonesia

Proud to welcome you aboard.

PERFECTION CANNOT ALWAYS BE FOUND, SOMETIMES IT MUST BE CREATED. The soul of an antique is revealed in its subtleties. A valuable antique wears its age gracefully. And with this age develops a patina that speaks of a unique history. Of course,  a fine antique reproduction captures the period details of the original. But a **SUPERB ANTIQUE REPRODUCTION** is further imbued. It captures the nuances of time. The  soft droop of the shoulder of an 18th Century armoire. The burnished patina of an Empire gilded chaise. The slight asymmetry of the shell carving on the knee of a Chippendale settee. The variations that accrue over the years that add richness and character. An antique is, by definition, rare. We  can help you overcome this limitation. We use **AUTHENTIC WOOD FINISHES** and stone surfaces, gilt, leather and silk upholstery, caning and lacquers to fashion a work of art that is true to its patrimony  and virtually indistinguishable from the original. Perhaps you need to add to a matched set of Louis XV chairs, or scale a Regency console to fit between two windows. We create the past in the present, crafting each piece to your liking using time-honored techniques. Our showroom collection of antique reproductions encompasses **A MULTITUDE OF PERIODS AND STYLES** Blend several styles or build a room around a single period; you're likely to find   just the pieces you need, including wall and floor coverings and complementary furniture lines, right in our showroom. **OUR NEW SHOWROOM IN SAN FRANCISCO** is located in the Galleria Design Center, 101 Henry Adams Street, Suite 150, Tel. 415-255-1133. Or you can survey our collection in Los Angeles at 8445 Melrose Place, Tel. 213-655-8445.  Whatever it is about an antique that captures your eye and your heart, we can recreate it for you.

BRUSTLIN

MASTERS OF FINE
ANTIQUE REPRODUCTIONS

Pure brilliance.
A fantasy in crystal and silver.



© 1989 FM

In the tradition of great crystal sculpture...an original work of art by the internationally-renowned sculptor James Carpenter, whose works have been exhibited at the Smithsonian and leading museums throughout the world. Each piece is personally hand-signed by the artist. Like a mountain of sparkling ice, your sculpture is alive with the magic of full-lead crystal. The three polar bears are in solid sterling silver. And the combination is dazzling! Each imported sculpture is crafted of hand-gathered crystal and is hand-polished. $135.

Crystal Caper exclusively from The Franklin Mint.

The Franklin Mint
Franklin Center, Pennsylvania 19091

ORDER FORM

Please mail by March 31, 1989.
Limit of one sculpture per person.

Please enter my order for "Crystal Caper" by James Carpenter, to be crafted expressly for me in full-lead crystal and sterling silver.

I need send no money now. Please bill me $33.75* when my sculpture is ready to be sent, and the balance in three equal monthly installments of $33.75* each, after shipment.

**Plus my state sales tax and a total of $3. for shipping and handling.*

Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Mr/Mrs/Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

State/Zip _____

85423- 46

ARCHITECTURE: FRANK FURNESS

A Stick Style Curiosity on the Jersey Coast

By Vincent Scully

CAPE MAY in New Jersey is one of the most remarkable nineteenth-century towns in America. Not so taut as Nantucket or so lush as Charleston, it is nevertheless an outstandingly preserved example of Atlantic coastal urbanism as it can be seen in various mutations from Marblehead, Massachusetts, to Savannah, Georgia.

It is a town of the resort type, post–Greek Revival, with an architecture ranging from southern side-galleried houses to streets of the front-gabled, Stick Style vernacular, edging off in later sections to a durable Shingle Style. Some of the Shingle Style examples, with bold Palladian details, were built as late as the 1920s. They joined vast seaside hotels constructed at every stage of the town's history—and now all too generally destroyed in favor of low- and high-rise motels of a stupefying banality. In front of them, though, the incomparable sand beach still stretches out as wide and white and fresh as it was before the first humans settled on this coast.



COURTESY JEROME THOMAS



PHOTOGRAPHY NORMAN McGRATH

The drive to Cape May along the Garden State Parkway reinforces the impression of advancing outward toward something pure and faraway. The passage near Atlantic City seems especially symbolic. That most famous of all American resorts is now, since the casinos, a baleful city of satanic towers floating on the water. Only the simple grandeur of the boardwalk and the beach recall a stronger and healthier past.

South of it, the parkway's plantings of oak and evergreen begin to thicken into more stunted clumps of deep green and dull yellow, fringed with cattails. The feeling is of moving ever farther out to sea. At the end of the line, the town of Cape May sits in the ocean between its harbor and the lighthouse. Only a few blocks into it, beyond the bridges that span the harbor, stands the tall Stick Style mansion known as the Emlen Physick House, now the Mid-Atlantic Center for the Arts. The building rises like a group of cowled monks to broad, cross-mullioned windows, hooded by jerkinhead eaves, that look out across Delaware Bay to the Atlantic.

No document connects it with architect Frank Furness—although Furness was a Cape May cottager himself, to whom one or two other, less pretentious cottages there have been attributed—but it can hardly have been designed by any other

Known in his heyday as "Fearless Frank," Philadelphia-born architect Frank Furness (above left, in 1906) was most likely the hand behind the Emlen Physick House in Cape May, New Jersey. ABOVE: The house exemplifies Stick Style angularity and strangeness, from the capped chimneys and "hooded" eaves to the wishbone-shaped porch supports.

continued on page 38



X-TEN SERIES

Finally—a glass-top extension table on the cutting edge of contemporary styling. In oval or round versions, the top rests on a sleek wooden base with polished steel support detail. The single leaf, easily removed, is also of wood. Finally—a table whose glide mechanism merits visibility thanks to feats of European engineering and aesthetic considerations.

Cy Mann Designs LTD.

DECORATION & DESIGN BUILDING

979 THIRD AVENUE (at 58th St.) NEW YORK CITY 10022 • 212-758-6830

ATLANTA • BOSTON • CHICAGO • DALLAS • DENVER • DETROIT • HOUSTON • LOS ANGELES • MIAMI • PALM BEACH
MINNEAPOLIS • SAN FRANCISCO • SEATTLE • WASHINGTON, D.C.

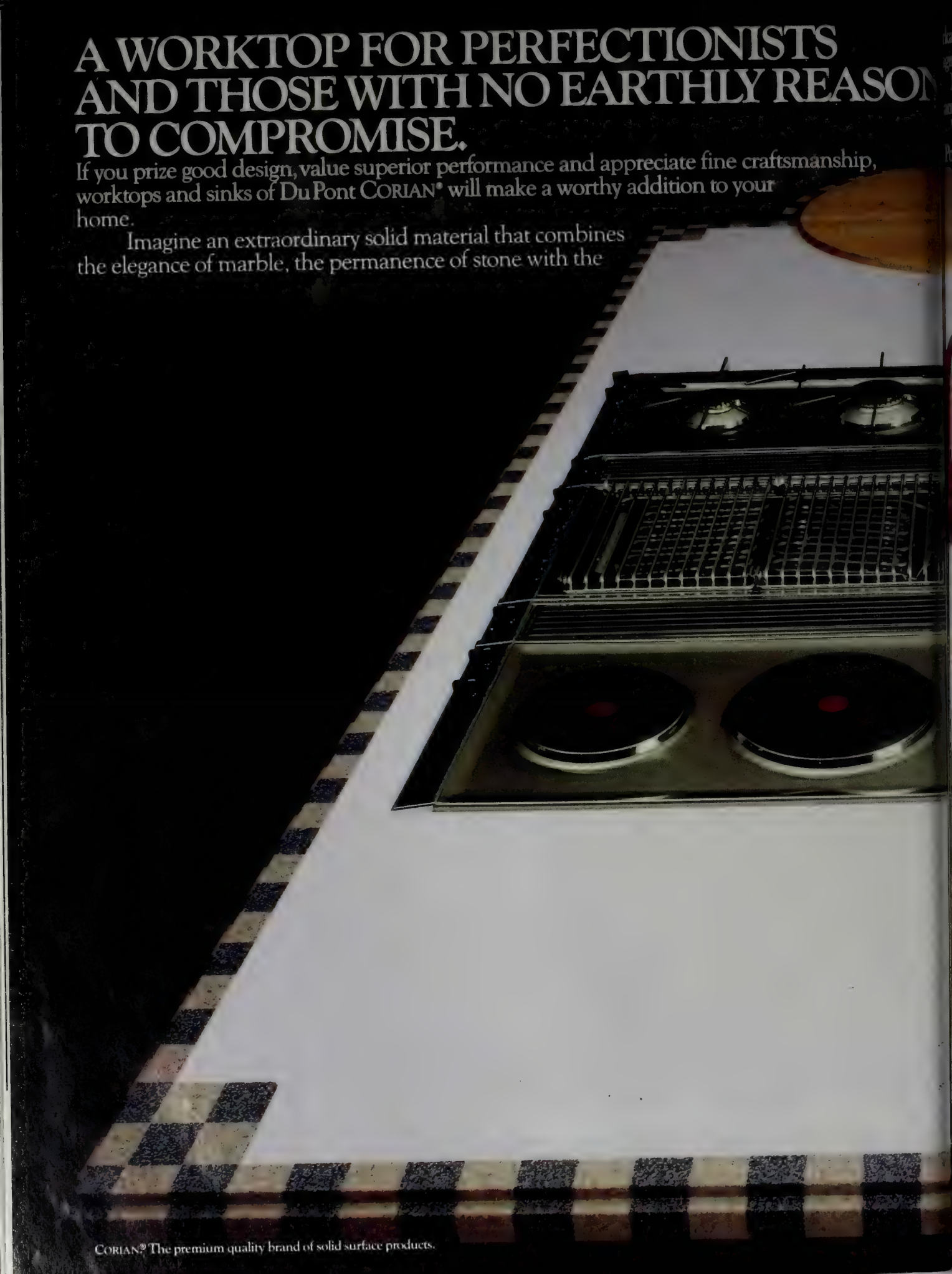
Full-Color, 200-Page Catalog with Specifications—$50.00

TO THE TRADE

A WORKTOP FOR PERFECTIONISTS AND THOSE WITH NO EARTHLY REASON TO COMPROMISE.

If you prize good design, value superior performance and appreciate fine craftsmanship, worktops and sinks of Du Pont CORIAN® will make a worthy addition to your home.

Imagine an extraordinary solid material that combines the elegance of marble, the permanence of stone with the



CORIAN®. The premium quality brand of solid surface products.

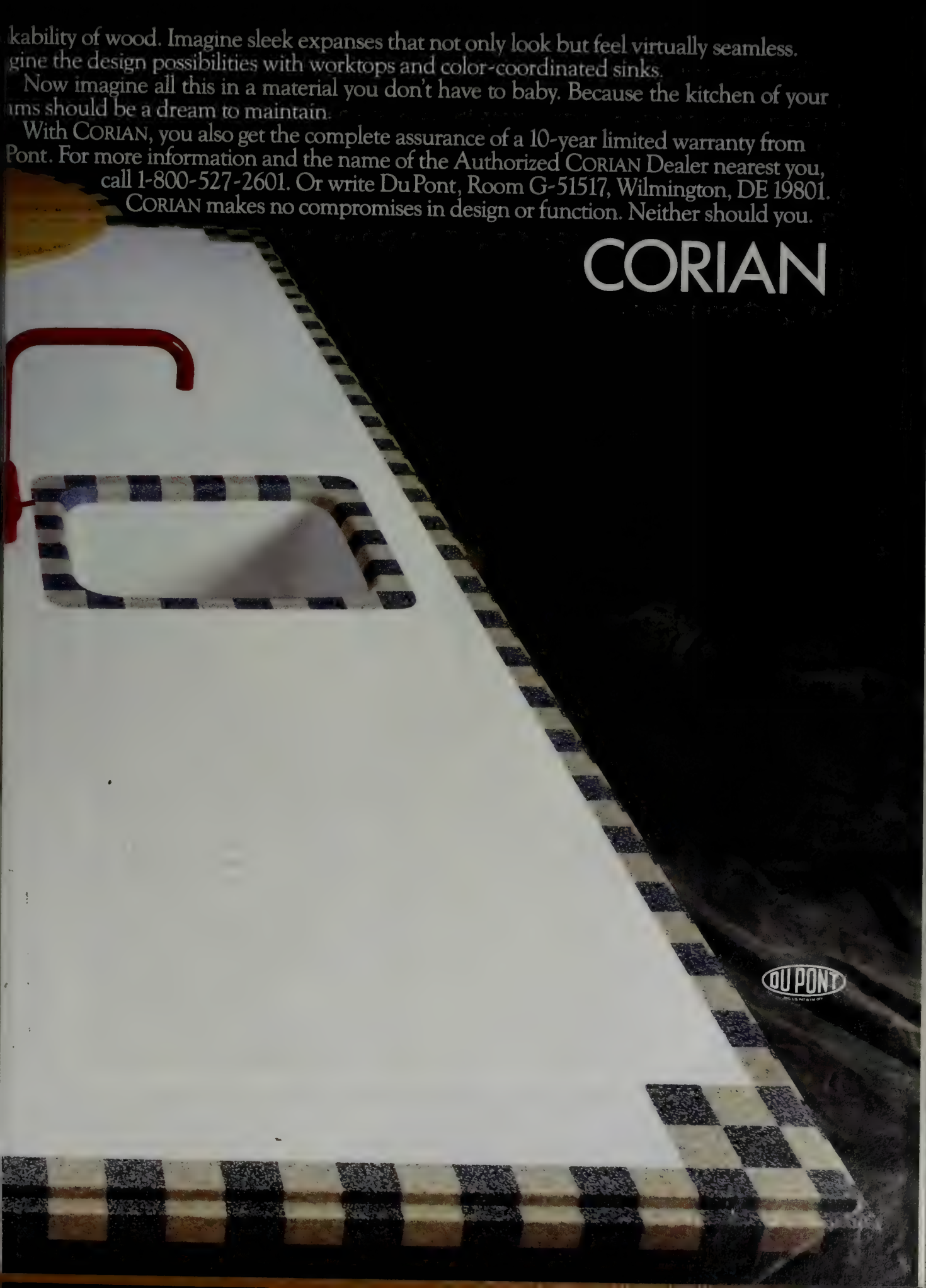
kability of wood. Imagine sleek expanses that not only look but feel virtually seamless.
gine the design possibilities with worktops and color-coordinated sinks.

Now imagine all this in a material you don't have to baby. Because the kitchen of your
ıms should be a dream to maintain.

With CORIAN, you also get the complete assurance of a 10-year limited warranty from
Pont. For more information and the name of the Authorized CORIAN Dealer nearest you,
call 1-800-527-2601. Or write Du Pont, Room G-51517, Wilmington, DE 19801.

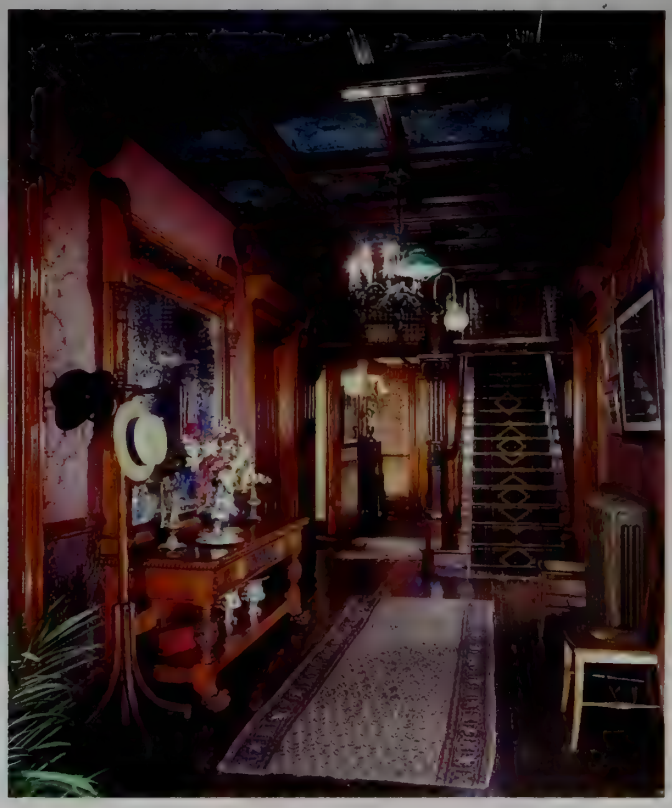
CORIAN makes no compromises in design or function. Neither should you.

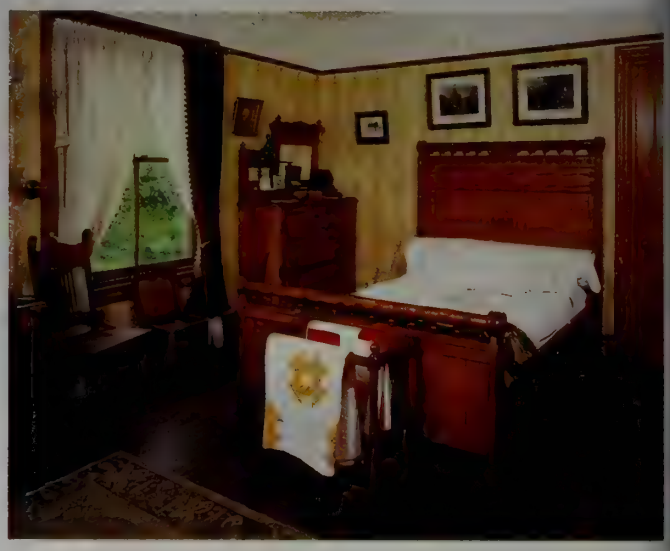
CORIAN



DU PONT

A Stick Style Curiosity on the Jersey Coast
continued from page 34





Furness might take part of a building and make a whole new structure out of it, blowing up the details to enormous size in the process.

hand. True enough, it does not seem quite typical of Furness's buildings; it is not so cranky, assertive and decisive as most of them are. Where Furness normally does several things at once, it tends to do only one. Can Furness have tossed it off as a sketch for a neighbor and let Charles A. Shaw, a local builder, put it together more or less as he pleased? Shaw was credited with the work in contemporary newspaper accounts.

Still, the strange, high-peaked eaves with the evocative name are to be found on Furness's Church of the Redeemer in Philadelphia, and similar features appear on his William Rhawn House, his railroad depot at Graver's Lane, the elephant house at the Philadelphia Zoo and the Undine Barge Club on the Schuylkill. In every case, though, the details of those buildings seem denser, more developed, more "original" and more finished than those of the Physick House. But more than details speak for Furness in this building. The power of its physical presence (with the best will in the world, one cannot avoid puns on Dr. Physick's name) speaks loudest of all.

That dramatic composition also has a solidly architectural point, having to do with the placement of the house and the character of the views from it. The Physick estate was built up largely through extensive purchases of land from the 1850s through the 1870s. The carriage house, not by Furness, may have been the first new building constructed there. Behind it a delightful little farm is loosely deployed around a courtyard, with a chicken coop like a dollhouse, pony stables, a peacock tower and other gabled and shed-roofed shacks all looking as if they had been designed just yesterday by Aldo Rossi. Whether or not they are by Furness it is as yet impossible to tell, but they are by someone very good indeed.

It is at this spot that the arrowhead of Cape May is at its broadest, so that the house site is a good distance from the water. The surrounding land is flat and the buildings of the town are low. A view can be had only by climbing for it, but once attained it can comprise a considerable expanse. The building is lifted just above the distant sea horizon; the dormers and towers of the upper floor blossom out there. They are a function of the sea view, raised high into the sky, and it is precisely with sea and sky that the house had to do.

Its original color reinforced that relationship. B. Michael Zuckerman, the enormously helpful director of the Mid-Atlantic Center for the Arts, tells us that it was a light grayish blue with dark blue trim, all sky and sea color. That color scheme has now been restored, after years of a yellow-and-green one that conflicted with the whole environment.

Now the Mid-Atlantic Center for the Arts, the Physick estate is maintained as a Victorian house museum. ABOVE LEFT: Trained in the atelier of Richard Morris Hunt, Furness designed much of the interior woodwork for his buildings. ABOVE: In Dr. Physick's bedroom, a collection of Eastlake-style furniture, probably designed by Furness, is original to the house.

continued on page 42

BALLY® OF SWITZERLAND



Suit: MaryAnn Restivo Jewelry: Mishon Mishon Location: Place des Antiquaires

The difference between dressed, and well dressed.®

Handbags Small Leather Goods Briefcases Shoes

nordstrom, Selected Stores

For free brochure write: Ola, One Bally Place, New Rochelle, New York, 10801.



This Cadillac-exclusive 4.5 liter V8 lets you pass with confidence.



Sophisticated anti-lock brakes are standard.

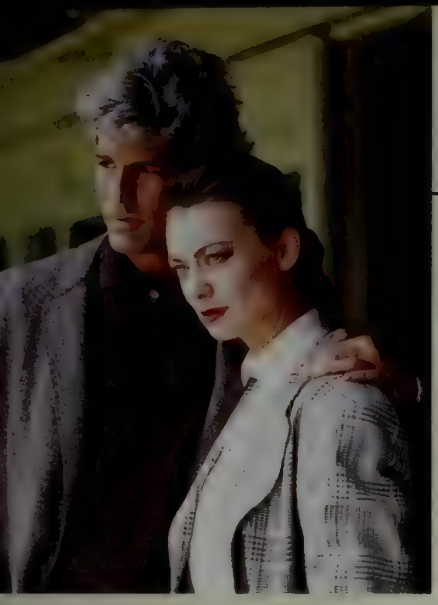
SEVILLE® STS

The international sedan with grand touring accommodations.

To those who demand not
ing less than the performan
and comfort of an internatio
touring sedan, we offer som
thing more: the 1989 Seville
Touring Sedan.

Inside, you'll find ultra-so
leather. More finely crafted v
than many renowned Europ
luxury sedans. And the com
of exclusive Cadillac 12-way
power-adjusting front seats





S T Y L E



The luxurious interior of the Seville STS is appointed with over 95 square feet of ultra-soft leather.

powerful 4.5 liter V8 engine taut touring suspension give remarkable acceleration and dling. The standard anti-lock king system helps you main- steering control even in ic stops.

nd now, the Seville STS is ered by the exclusive, new illac 4-year/50,000-mile Gold Bumper to Bumper War- y.* STS is also backed by 24-hour Cadillac Roadside Service, the first program of its kind offered by any domestic manufacturer.

The Seville STS. An international touring sedan, Cadillac style.

Please call 1-800-333-4CAD for product literature and the location of your nearest Cadillac dealer.

*See your dealer for terms of this limited warranty.

The only way to travel is Cadillac style.™



Quality Network

Let's get it together...buckle up.

©1988 GM Corp. All Rights Reserved

ARCHITECTURE: FRANK FURNESS

A Stick Style Curiosity on the Jersey Coast
continued from page 38

The style in which Furness was working during the 1870s, his greatest years, was one that had been developing since the early 1840s. Some years ago I named it the Stick Style, because it was concerned from first to last with the visual exploitation of its light, skeletal frame construction. In its earliest days it was involved primarily with the expression of its vertical members, but by the 1870s it had become engrossed in a dramatization of the frame as a whole, with strongly picked-out verticals, horizontals and diagonal braces. Appropriately enough, it always employed porches when possible, where all of the framing was naturally exposed to view, while on the sheathed walls it brought forward a phantom of the structural frame in the form of stripping. Above the whole rose the highest possible gables, peaks and dormers, all highly expressive of the wooden trusswork shaping them.

All of these effects, for which the favorite adjective of the 1870s was *masculine*, were largely international in character, although they were most fully exploited in the United States, where the tradition of wood-frame construction was the most pervasive. Furness himself was directly influenced by the French half-timbering used for rustic cottages in the Bois de Boulogne and elsewhere. The multiple publications of the great French architect Viollet-le-Duc were another source. In consequence, all of Furness's work had a distinctly French air, but one that was violently modified by him, especially in terms of scale. He might, characteristically, take part of a building and make a whole new structure out of it, blowing up the details to enormous size in the process. Like most Gothic and neo-Grec architects of the century, Furness loved all structural effects, dramatizing compression and tension, bracing and tying.

It is true that the Physick House is on the whole less than an ideal expression of those qualities. Except for its hoods and chimneys, it is more of a standard Stick Style building than Furness normally produced. Inside, all the details originally embodied a stripped, taut, late-Gothic severity of the kind that had developed out of the decoration of Owen Jones and Christopher Dresser and had been popularized by Charles Eastlake. This tough, simple, carpenterish type of woodwork—preferably, as here, done in natural oak—was to remain the staple of the American lumberyard until it was superseded after the 1870s by Colonial Revival types. Furness often infused it with greater compressions and tensions, but the directness with which it is used here was not unusual in his designs. The angular toughness and hard-edged articulations of the Stick Style were bred into his work, and they pervade the interior as well as the exterior of the Physick House still.

It is a strange house, derelict for many years until the formation of the Mid-Atlantic Center in 1970: the haunted house of legend standing in its decaying estate on the edge of town. It was haunted in good part by the ghosts of Emlen Physick and his mother, Mrs. William Ralston, with whom he lived, unmarried, until her death in 1915—he dying, some said of a broken heart, only a year later. Their relationship stirred the townsfolk to Sophoclean speculations, and their severe oaken bedsteads, standing back to back in adjoining bedrooms, do in fact suggest some intense linkage and a common fate.

Very possibly, Mrs. Ralston took the lead in engaging Furness; the building was called "Mrs. Ralston's cottage" in the beginning and for some years thereafter. Yet Emlen Physick had his own rooms—a library and a billiard room—in the most "masculine" part of the house, high up behind the cross-mullions of the jerkinhead dormers. There he undoubtedly spent many solitary hours, stirred to what emotions we cannot tell by the stern views across Cape May to the water.□

BALDWIN.

You can find Baldwin Hardware through these fine showroom locations:

ARIZONA
Tucson Builders Hardware, Tucson

CALIFORNIA
B & C Custom Hardware & Bath, Laguna Hills
General Hdwe. & Bldrs. Supply, Redwood City
E. M. Hundley Hardware, San Francisco
Howard Palmer, Inc., Escondido, San Diego
Snyder-Diamond, Santa Monica

COLORADO
Interstate Hardware, Denver

CONNECTICUT
Klaff's, Inc., South Norwalk
West Hartford Lock, Hartford

FLORIDA
Anderson Classic Hardware, West Palm Beach
Farrey's Hardware, Miami

GEORGIA
Compleat Baldwin Brass Center, Atlanta

ILLINOIS
BEMMCO Architectural Products, Lisle
Chicago Brass, Chicago
Clark and Barlow Hardware, Chicago

KENTUCKY
Willis Klein Decorative Hardware, Louisville

LOUISIANA
Jno Worner Hardware, Inc., New Orleans

MARYLAND
Albert Gunther, Inc., Timonium
Annapolis Accents, Annapolis

MASSACHUSETTS
Brickman's, Waltham
Builder's Specialty & Hdwe., West Somerville

MICHIGAN
Herald Wholesale, Oak Park
Russell Hardware, Birmingham

MISSISSIPPI
Addkison Hardware, Jackson

MISSOURI
Ilten Brass, Kansas City

NEW JERSEY
Brass Horn Hardware, Fair Haven, Princeton
Hardware Designs, Inc., Fairfield

NEW YORK
Baldwin Brass Center, New York
Deco-Ware, Inc., Brooklyn, Manhattan
Kolson Korenge, Inc., Great Neck, L.I.

NORTH CAROLINA
Beeson Hardware & Lumber Co., High Point
Quail Hardware, Charlotte

OHIO
Norwood Hardware & Supply, Cincinnati

PENNSYLVANIA
West End Hardware, Philadelphia

TENNESSEE
Lankford Hardware & Supply, Nashville

TEXAS
Allen & Allen, San Antonio
Custom Accessories, Houston

VIRGINIA
Pleasants Hardware, Richmond

WASHINGTON
Builders Hardware & Supply, Seattle

CANADA
A.H.C. Agencies, Ltd., Montreal

INTERNATIONALLY AVAILABLE IN:
Tokyo, Hong Kong, Taipei,
Kuala Lumpur, Bangkok and Singapore

BALDWIN®

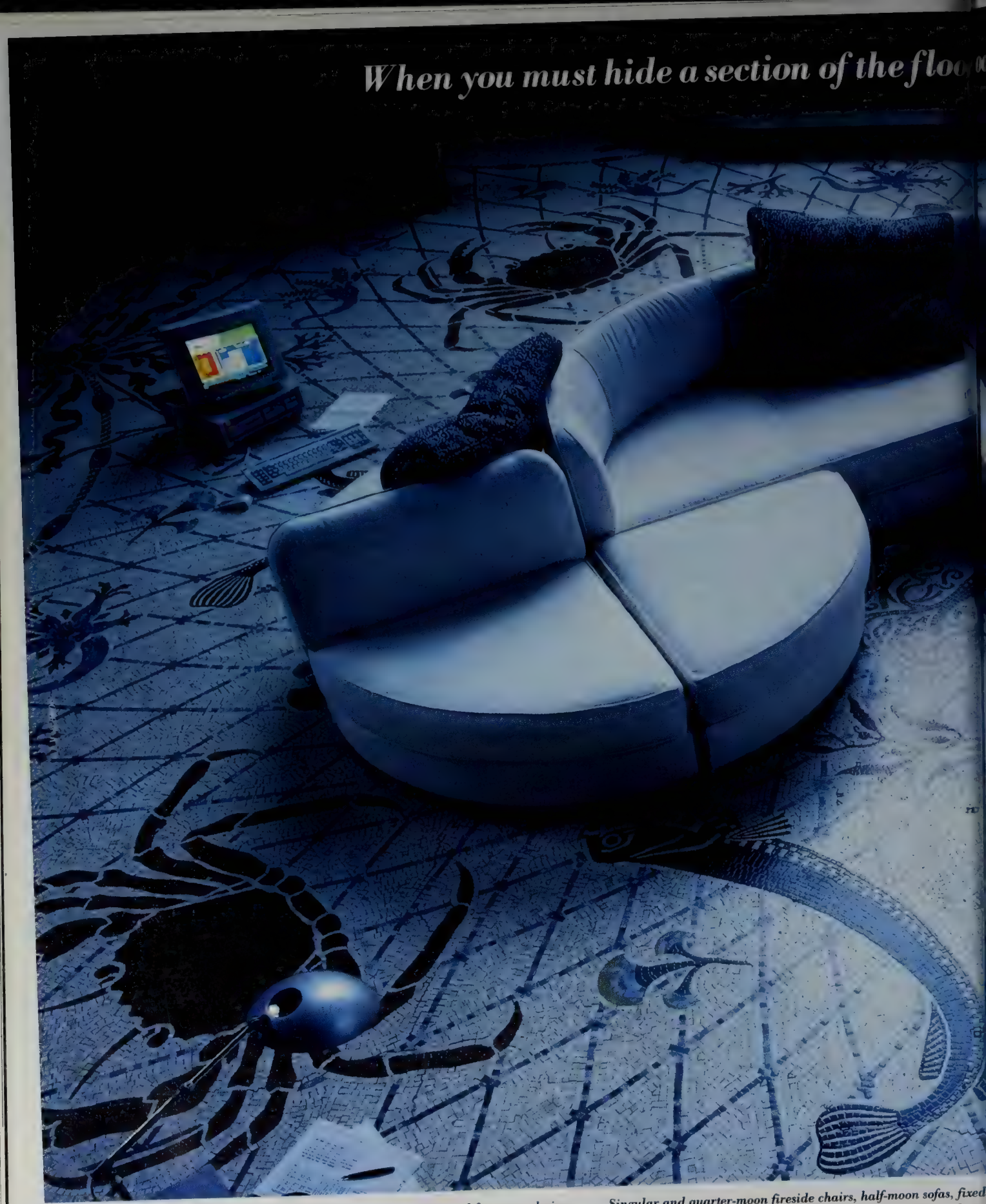


nformation contact:
win Hardware Corp.
. Wyomissing Blvd.
ing, PA 19612
777-7811

AD 128

Shown: Tremont Lock Set

When you must hide a section of the floo



DU PONT DACRON® POLYESTER

Scala is a seating program that's specially designed for you to design. You compose Scala's sectional pieces exactly as you want them displayed. Created by Annie Hiéronimus; conceived and manufactured in France by Ligne Roset.

Singular and quarter-moon fireside chairs, half-moon sofas, fixed convertible straight sofas with no arms, sofas with right or left cur arm, ottomans—all combine to fit your personal design concept. C from more than 250 fabric and 50 leather possibilities.

Du Pont's registered trademark for the polyester fiber made only by Du Pont.

oor them by adding a section to the sofa.



ligne roset

4 Studio Ligne Roset (404) 881-8115 • BOSTON Adesso (617) 451-2212 • CALGARY Kilian Intl. Design (403) 270-8800 • CHESTNUT HILL Adesso (617) 969-2285 • CHICAGO City (312) 664-9581 •
ATI AudioVision Plus (513) 891-7444 • CLEVELAND Ligne Roset (216) 991-2700 • COLUMBUS Ligne Roset (614) 792-7774 • DETROIT Gorman's (313) 353-9880 • INDIANAPOLIS Luminate •
-1100 • LAVAL Maison Corbeil (514) 682-3022 • LOS ANGELES Ligne Roset (213) 273-5425 • MIAMI Ligne Roset (305) 573-6493 • MINNEAPOLIS Metropolis (612) 331-7217 • MONTREAL
set (514) 733-8414 • Maison Corbeil (514) 382-1443 • NEW ORLEANS Ligne Roset (504) 522-8630 • NEW YORK Ligne Roset (212) 685-1099 • PHILADELPHIA Ligne Roset (215) 923-6085 •
RGH Dept. Of The Interior (412) 361-8853 • ROCHESTER Ligne Roset (716) 325-4880 • SAN FRANCISCO Ligne Roset (415) 397-7471 • SEATTLE Current (206) 622-2433 • TORONTO Ziggurat
-7404 • WASHINGTON, D.C. Ligne Roset (202) 488-0955 •

er information contact: ROSET USA CORP. NY Design Center 200 Lexington Ave. New York, NY 10016 (212) 685-2238 or your interior designer or architect.

BRENDAN GILL: OPUS 40

A Sculptor's Obsession in Upstate New York



DEBORAH DALTON



EPPI PAZIENZA

IN A PLEASANT forest of oak and pine, looking out over a remote mountain peak in the Catskills (and yet only a couple of hours by car north of New York City) is to be found one of the largest and most beguiling works of art on the entire continent—a sculpture designed and shaped out of the rocky earth itself, covering more than six acres of ramps, platforms, pools and hidden passageways. The sculpture puts us in mind not of anything familiar to us in the contemporary world but of something that might have emerged, miraculously intact, from a period far back in prehistory. This vast undertaking, which bears the enigmatic title of Opus 40, is a cousin of Stonehenge and the long since vanished hanging gardens of Babylon—a cousin, too, and with reason, of certain ancient Mayan sculptures hidden in the thick jungle undergrowth of Honduras.

How did this extraordinary work of art happen to come into existence in a quiet Appalachian valley, on the outskirts of the harmless village of Saugerties? The answer to that question only adds to the awe that we feel as we stroll around and upon and through the labyrinthine work itself, for unlike such of its predecessors as Stonehenge, which archaeologists assure us was the handiwork of hundreds of laborers, Opus 40 was the handiwork of but a single man. Obsessively and almost literally with his bare hands, he created over many years what he had at first intended to be an ideal exhibition space for his own comparatively small figurative sculptures but which he eventually came to see was itself the work in which he had most ably fulfilled himself and by which he wished to be remembered.

Believing that sculpture should not be confined in museums or galleries but seen amid mountains, trees and sky, the late Harvey Fite created a six-and-a-half-acre environmental sculpture out of a former bluestone quarry in the eastern Catskills. ABOVE: Fite called his work Opus 40—after his 40-year plan—sculpting terraces, ramps and pedestals with traditional stonework and quarrying tools. INSET: Stones of varying sizes were carefully fit together without mortar or cement.

continued on page 50

)SBORNE & LITTLE



SILK PLAIDS & TRIMMINGS II

Fine English fabrics and wallpapers – through Architects and Interior Designers

SHOWROOM: SUITE 1503/979 THIRD AVENUE, NEW YORK 10022. Tel: (212) 751-3356.
OFFICES: 69 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902. Tel: (203) 359-1500

ATLANTA Ainsworth South BOSTON Sherrill Morris CHICAGO Design Center Annex DENVER Design Center SAN FRANCISCO Design Center Annex Knoll Textile Inc.
HOUSTON-DALLAS Boyd-Lee Showroom MIAMI Design West PHILADELPHIA WASHINGTON Design Center SEATTLE Cowtan & Tout Showroom Knoll

A premiere work of art. From Le Cordon Bleu–Paris.



Fine porcelain for the connoisseu



Shown smaller than actual size of 13⅝".

Original centerpiece tureen from the world's great culinary institute. Handcrafted and hand-decorated.



Le Cordon Bleu–Paris announces its first soup tureen for the connoisseur. An original work of art in fine porcelain. Imbued with the quality and tradition of the great chateaus of France. Elegance for your table. Distinction for your home.

Lovely flowers of the French countryside grace the surface of this luxurious centerpiece tureen. Embellished with sculptured handles and a luscious pink rose, opening its petals to the morning sun. Flawlessly sculpted and decorated by hand.

Impressively large in size — 13⅝ inches long. Set upon a porcelain platter echoing the tureen's colorful floral design. And a pure white porcelain ladle with a single enchanting day lily.

Each centerpiece tureen identified with the renowned name of Le Cordon Bleu — Paris. Accompanied by a Certificate of Authenticity. Specially imported and available *exclusively* from The Franklin Mint. $350. By individual commission only.

© 1989 FM

COMMISSION AUTHORIZATION

Les Fleurs De Provence

Please mail by March 31, 1989.

The Franklin Mint • Franklin Center, Pennsylvania 19091

Please enter my commission for Les Fleurs de Provence, the premiere centerpiece tureen issued by Le Cordon Bleu — Paris. It will be crafted to my order in fine porcelain, with sculptured accents and flawless hand-decorating.

I need send no payment at this time. Please bill me for a deposit of $35.* when my tureen is ready to be sent to me, and for the balance in nine equal monthly installments of $35.* each, after shipment. **Plus my state sales tax.*

SIGNATURE _____
ALL COMMISSIONS ARE SUBJECT TO ACCEPTANCE

NAME _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY/STATE/ZIP _____

12383-1

BRENDAN GILL: OPUS 40

A Sculptor's Obsession in Upstate New York

continued from page 46



DEBORAH DALTON

LEFT: Steps lead to a quarry pool, where Fite incorporated natural bedrock into his construction. BELOW: Formerly at Opus 40, *Prayer*, 1943, now stands before the Fite family home. "The man who carves bluestone must create a design of lasting dignity, or his work will live to mock him," observed the sculptor in 1945.



EPPI PAZIENZA

RIGHT: The sculptor carving *Mary*, outside his studio, circa 1950. "Ancient cultures have left enduring monuments of their times, and there's no reason why an American can't have the same idea," he once said. Fite got the idea for an outdoor gallery to exhibit his works after helping to restore Mayan ruins in 1938.



COURTESY OPUS 40 INC

The name of the sculptor was Harvey Fite, and few of his colleagues can have followed a path more idiosyncratic—he would perhaps have called it more happy-go-lucky—toward a goal that for a long time remained (as goals are likely to do in the world of art) subject to quirky, unexpected change and therefore from one moment to the next indefinable. Born in Pittsburgh in 1903, Fite was taken as an infant to Texas, where his father had acquired a farm a few miles outside Houston. Harvey entered the Houston Law School in 1923 but after three years decided that he would try the ministry instead of the law. He enrolled at St. Stephen's College, at Annandale-on-Hudson in New York State, an institution devoted to preparing young men for the Episcopal ministry. At St. Stephen's he developed an interest in the theater, and by 1929 he was studying and acting at the Maverick Theatre in nearby Woodstock. This highly energetic young man found the long waits between rehearsals and performances hard to bear, and to occupy his time he took up wood carving: In doing so he stumbled upon his true calling.

St. Stephen's surrendered its religious mandate and affiliated itself with Columbia University as an adventurous experimental college, newly renamed Bard. In 1933 Bard asked Fite to set up an arts program, which he consented to do with the characteristic proviso that theater should be an integral part of the program. No less characteristically, when it turned out that there was no auditorium suitable for theater on the premises, Fite and his students rolled up their sleeves and built one. Fite remained at Bard as a teacher of sculpture until his retirement in 1969. Meanwhile, he had lived for extended periods of time in Italy and had exhibited his work there, had helped to restore Mayan ruins in Honduras (hence the hint of Maya in Saugerties) and had studied native sculpture in Asia and elsewhere.

It was in 1938 that Fite purchased, for something under four hundred dollars, twelve acres of woodland between Saugerties and Woodstock, deep in the woods was a bluestone quarry that had been abandoned at the turn of the century. Fite discovered heaped up in the quarry under a scrim of brush many hundreds of tons of broken stone—debris that quarrymen had discarded in the course of cutting large, rectangular paving stones for use as sidewalks

continued on page 54

The 1989 Jaguar XJ6—its elegance is refreshing. Unmistakably Jaguar, the XJ6 reflects the classic character of its forebears, while achieving a higher degree of aerodynamic efficiency and high-speed stability.

Beneath the low, tapering hood resides Jaguar's latest masterpiece in double overhead cam engine design. Jaguar's light-alloy 3.6-liter engine incorporates the added sophistication of four valves per cylinder for enhanced power and responsiveness. Revised torque converter specifications and a new final drive ratio for 1989 give the XJ6 even more vivid performance.

Jaguar's fully independent suspension provides smooth riding comfort and athletic handling agility. Patented pendulum isolation tunes out the annoying effects of minor road imperfections. The self-leveling rear suspension automatically compensates for changes in passenger or cargo loads. And Jaguar's four-wheel power disc brakes are complemented by one of the most advanced anti-lock (ABS) systems.

Spacious and serene, the XJ6 cabin is rich in Old World splendor and enlightened comfort and conveniences. It is trimmed with hand-finished and inlaid walnut veneers. The orthopedically contoured seats are faced with finely stitched leather. The automatic climate control system is regulated by computer. The 80-watt stereo system plays through six speakers. Infrared remote control lets you operate the central locking system without a key.

To appreciate all of the art and Jaguar traditions of the XJ6, see your dealer for a test drive. He can provide details on Jaguar's uniquely comprehensive three-year/36,000-mile limited warranty, applicable in the USA and Canada, and on Jaguar's Service-On-Site℠ Roadside Assistance Plan. For the name of the dealer nearest you, call toll-free: 1-800-4-JAGUAR.

Jaguar Cars Inc., Leonia, NJ 07605

ENJOY TOMORROW. BUCKLE UP TODAY.

The British have an affection for art and tradition and a motorcar that embodies both. The 1989 Jaguar XJ6.



THE DEVON SHOP®



Formal And Country Furnishing

Discover beautiful custom furniture in a spacious atmosphere designed to help you create your own individual environment. Visit our trade showroom and select from our vast collection of Formal and Country Furnishings for living rooms, dining rooms, all your decorating needs.

Each item is carved by hand in the classic design of the period and signed by the woodcarver; upholstered pieces are finished to your specifications with hand-tied coil springs and white goose down.

Complete Design Service

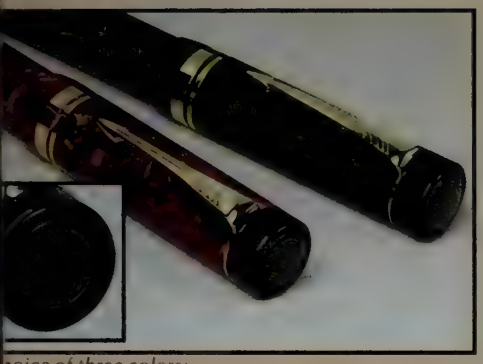
111 EAST 27th STREET NEW YORK, NEW YORK 10016 (212) 686-1760

CAUSE

UR SIGNATURE

SERVES

E BEST



oice of three colors:
d Blue, Marbled Maroon, or Classic Black.
rammed with your initials on the pen cap.



ted in a deluxe walnut box.
es exclusive Platinum Club privileges.



THE PARKER DUOFOLD

MONOGRAMMED EDITION

Parker Defines the Writing Instrument.

Parker. For 100 years, the world standard for design and quality. The choice of presidents and royalty. Now Parker combines 1920's design with state-of-the-art technology to create a writing instrument without equal: The Duofold.

Each Duofold fountain pen is hand-assembled. The trim is electroplated with 22kt gold. To ensure the finest writing performance, the nib is hand-cut from a solid piece of 18kt gold and is fitted with a tip of ruthenium—four times as hard as steel and ten times as smooth.

The Monogrammed Edition. Lifetime Guarantee.

Monogrammed with three initials and presented in a deluxe walnut box, this special edition comes with Parker's lifetime guarantee and exclusive privileges including free annual cleanings, as desired, for 10 years.

Convenient Monthly Installments.

We are pleased to offer The Duofold Monogrammed Edition for $295,* payable in convenient monthly installments. If not completely delighted, return your pen in original condition within 30 days for a full refund. Credit card orders shipped in 5-7 business days.

*Plus $3.50 shipping/handling.

For Fastest Service Call Toll Free:
1-800-367-4534.
In CT call: 855-8717

PARKER

© 1988 MBI

Writing Instruments
Hards Avenue
alk, Conn. 06857

stest Service Call Toll Free: 1-800-367-4534.
call: 855-8717

send me _____ Parker Duofold Monogrammed
n Fountain Pens.

☐ Blue ☐ Maroon ☐ Black
s as they are to appear on cap:
e each of 6 monthly installments
.75 to my credit card:*
sterCard ☐ VISA ☐ Diners Club ☐ American Express

Card # *Exp. Date*

3104

Name _____
Please print clearly

Address _____

City _____

State/Zip _____

Signature _____
(All orders subject to acceptance)

☐ I prefer not to use a credit card and will pay by check. Enclosed is my deposit of $99.50* for each pen. I will pay the balance as billed in four monthly installments of $49.75 each.

*Connecticut residents add 7½% sales tax

A Sculptor's Obsession in Upstate New York
continued from page 50

in New York City. In the nineteenth century, bluestone—or slate, as it was then commonly called—was the preferred material out of which to make sidewalks. The bigger the individual stone, the more it cost, so the nabobs on Fifth Avenue vied with one another to see who could achieve the most conspicuous display of wealth by laying down the biggest slabs in front of their mansions. The Vanderbilts won this contest easily; as major stockholders in the New York Central Railroad, whose flatcars shared with barges the task of carrying bluestone down the Hudson to New York City, the Vanderbilts saw to it that truly gigantic slabs of bluestone were cut for their glory; the story goes that when the slabs reached a size so great that, anchored upright on the flatcars, they could no longer be fitted under bridges along the Central's right-of-way, the Vanderbilts imperiously ordered the bridges raised. Be that as it may, a few of those immense slabs are still to be seen on Fifth Avenue, in front of the buildings that long ago replaced the Vanderbilts' grand mansions.

The indefatigable Fite instantly set about clearing the quarry, which is to say that he set about turning the debris into art. With no human assistance and with the mechanical assistance only of a hand-cranked winch and derrick, he succeeded in hoisting into position stones weighing as much as nine tons. As the years passed, friends proposed a variety of possible names for the ever-expanding project ("Fite site" being a favorite), but Fite himself favored a more nearly anonymous name. Saying that he envied composers their freedom to name their works simply Opus One, Opus Two and the like, he whimsically settled upon Opus 40, calculating that it would take him at least a period of forty years to finish it. By an ill chance, in May 1976 he was driving a tractor at the edge of the quarry when its gears jammed, the tractor went into reverse and Fite toppled over the edge of the quarry to his death. He was seventy-two and had been at work on Opus 40 just three years short of the predicted date of its completion. But it is probable that if he had lived, he would still be at work upon it today—the work and the man had become one.

In recent years, earthworks have become a popular—even fashionable—species of sculpture; in many cases, these works amount to little more than the imposition of an artist's powerful ego upon a helpless landscape. Opus 40 serves an altogether different purpose. We feel in its presence, as Fite would wish us to feel, not that it is a monument to a particular sculptor's talent and energy but that it is, rather, a propitiatory offering—a recompense in the form of art for the violence done to nature in the initial blasting open of the quarry, the century-old savaging of a tranquil Catskill hillside.□



Thermador proves there's nothing neutral about white.



Simple. Elegant. Pure sophistication. White.

The contemporary color for the kitchen is gracefully expressed in The White Collection from Thermador. Clean lines and sleek, tempered glass surfaces highlight this complete appliance ensemble that features our revolutionary Convection MicroThermal Oven and high performance Electric and Gas Cooktops. High fashion and high function.

The White Collection from Thermador.

ormation contact Thermador/Waste King 5119 District Blvd Los Angeles, California 90040 213 562-1133 Dept E ©Masco Building Products Corp 1988

Thermador®



6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.



For people who like to smoke...







BENSON & HEDGES

because quality matters.

WALLY TOSCANINI

Milan's First Lady of Opera

By Charlotte Aillaud



PHOTOGRAPHY DANIEL H. MINASSIAN

BELOW: Wally Toscanini, daughter of Arturo Toscanini and named after his favorite opera, Catalani's *La Wally*, in the living room of Casa Toscanini in Milan. The photograph of her with her father was taken at the Bayreuth Festival, where he was the first non-German invited to conduct Wagner. RIGHT: A 17th-century gate marks the entrance to the residence, which housed one of Europe's celebrated salons.





BELOW: A table in the living room displays signed photographs of Giacomo Puccini, Toscanini and Charlie Chaplin, one of many suitors who courted Wally Toscanini. At right is a phrase from Puccini's opera *La Fanciulla del West*. "She's the only opera I've never been able to conduct," said Toscanini of his daughter, whose marriage to a monarchist, Count Emanuele di Castelbarco, infuriated him.

ON JANUARY 16, 1900, Arturo Toscanini interrupted a rehearsal of *Lohengrin* to announce the birth of his daughter Wally. The orchestra of La Scala rose to its feet. Fifty years later, Maestro Toscanini, at eighty-three, mounted the opera house's grand staircase leaning on the arm of that daughter, now acclaimed by the Milanese as the city's first lady of La Scala. "Wally," he whispered, "remind me to stand up straight."

Toscanini died on January 16, 1957, but his daughter lives on in a house in the Via Durini. It became known as the Casa Toscanini soon after he took up residence there in the early years of the century. Wally Toscanini has led her life with the same romantic ardor that her father put into leading an orchestra.

It was during the First World War, while she was working as a volunteer for the Red Cross, that she met Count Emanuele di Castelbarco, an army officer nineteen years her senior and related by marriage to the director Luchino Visconti.

"It was 1918," says Signora Toscanini's daughter, Countess Emanuela di Castelbarco. "Mama lived at the top of a hill, and army staff headquarters were down in the valley. In order to meet Emanuele, she would rope herself to one of the bundles of logs that foresters sent sliding down the slopes. At the conclusion of their heady encounters, she would make the three-hour journey back up the hill in a less romantic fashion, by means of a horse-drawn cab."

When an anonymous letter leaked news of the clandestine affair, society was scandalized. People looked away when they met her in the street, and Toscanini's Latin—and democratic—fury surfaced in one of those famous outbursts that used to leave his entourage quaking. "To see my daughter with an aristocrat!" he ranted. "And an aristocrat with blond hair!"

"She ended up marrying her aristocrat in a civil ceremony in the Budapest town hall, with the renowned composer Zoltán Kodály as their witness," the countess continues. "The couple took Hungarian citizenship for the occasion."

The daring young woman who braved both the ire of her father and the ironclad conventions of the time had to wait a year before her father extended a pardon, in the form of a

continued on page 6



SINCE 1735 THERE HAS NEVER BEEN
A QUARTZ BLANCPAIN WATCH. AND THERE NEVER WILL BE.

JB
1735
BLANCPAIN

"the minute repeater"

More than 10,000 hours to develop this masterpiece. A work of art which, when desired, chimes the hour, quarter hour and minute. It represents the ultimate achievement in traditional watchmaking art.

Informations by
BLANCPAIN SA - CH-1348 Le Brassus - Switzerland
Tx 459 420 Tel. 01041 - 21 845 40 92

Each watch is still made by one watchmaker from beginning to end. Made by hand, numbered and signed. Not more than thirty such watches from the oldest watch brand in Switzerland leave the workshop every year.



THROUGH OUR EXCLUSIVE STORES AND THROUGH THE TRADE IN THE USA AND CANADA.
NEW YORK · ATLANTA · BEVERLY HILLS · BIRMINGHAM, MI · BOSTON · CHICAGO · COLUMBUS, OH · DENVER · HARTFORD/CANTON · HOUSTON · LA JOLLA · MIAMI · MINNEAPOLIS · MONTRE



DELPHIA • PHOENIX • QUEBEC • ROSLYN HEIGHTS, NY • SAN FRANCISCO • SCARSDALE • SEATTLE • SOUTHPORT, CT • TORONTO • VANCOUVER BC • WASHINGTON DC • WINNETKA, IL •

Milan's First Lady of Opera
continued from page 58

After performances at La Scala, where she always took two seats in the first row of the royal box, guests would be invited to round off the evening at Casa Toscanini.





"Good morning, Castelbarco!"—a greeting that the maestro administered to his son-in-law like a thwack from his baton.

The countess relates that the reconciliation took place at the crypt of the Hapsburg family, where Wally Toscanini and the count were touring with her sister, Wanda, and her then-fiancé, Vladimir Horowitz. Toscanini appeared unexpectedly that afternoon, behaving as though there had been no quarrel.

It appears that it was difficult to withstand the charm of Wally Toscanini. Those who came under her spell included Allen Dulles, Charlie Chaplin and Giacomo Puccini's son, Antonio, among others.

Her elegance was carefully studied: She adored clothes and couldn't abide wearing the same dress twice. In the 1930s, at the peak of her beauty, she went through an intensely stylish "Parisienne" phase. And ten days after she arrived in New York in the 1930s, Bonwit Teller and Saks were selling the cork-soled shoes she had made fashionable.

In 1932, when the Castelbarcos lived in a Venetian palazzo near the Salute church, international guests ranging from Greta Garbo to Leopold Stowkowski came to stay. But eventually, Wally returned to Milan's Via Durini. After performances at La Scala, where she always took two seats in the first row of the royal box, guests would be invited to round off the evening at Casa Toscanini.

ABOVE LEFT: A 1926 painting of Wally Toscanini is mounted beyond the 19th-century sofa in the living room, where upholstered furniture is arranged in conversation groups.

ABOVE RIGHT: Wally Toscanini's dressing table abounds with photographs of friends and relatives. In the center is a bridal portrait of her daughter, Countess Emanuela di Castelbarco; below are her niece, and the countess at her grandfather's house. The color photograph at right is of Wanda Horowitz.

"Everybody who was anybody dined there at least once—and never forgot it," says the countess. "Mama is an extraordinary hostess—she can't boil an egg, but she's always had an incomparable talent for putting people together and reconciling points of view. To please her, everybody gave the best of themselves." She had a reputation for being able to transform a clod into a wit, and with her smile, unravel a thousand intrigues.

"Casa Toscanini lived at night. We were almost like noctambules inhabiting a household that, in those days, was extravagantly run. Our guests shared in its magic, dispensed by music and the wonderful complicity that united Wally to her father."

But a shadow fell over Casa Toscanini. "Friends urged us to get out of Fascist Italy, and we left like smugglers, escorted as far as Switzerland by Italian guards." Few people know the considerable part Wally played in the Italian Resistance, thanks to her friendship with Allen Dulles, then head of the United States Office of Strategic Services. Some say that it was she who got him to persuade the Italian government to sign a separate armistice in 1943.

Wally joined her sister, Wanda, and Vladimir Horowitz in the United States. But she thought only of returning to Italy at war's end. La Scala was nearly destroyed by bombs in 1943, and her efforts to restore it

continued on page 6

As I See It #2 in a series
Anthony Russo
'RSVP'
Scratchboard



THE BOLD LOOK
OF KOHLER.

In the mood, are you, for a good time? To that end, our Entertainer™ Sink excels in effortless style. With lots of useful gadgets that look quite design-y and really do work. "How clever!," they'll say. "How colorful!" See Yellow Pages for a Kohler Registered Showroom. For complete product portfolio and idea book, send $8 to Kohler Co., Dept. AA3, Kohler, WI 53044 or call 1-800-4KOHLER, ext. 169.
© 1989 by Kohler Co.

MARY CASSATT

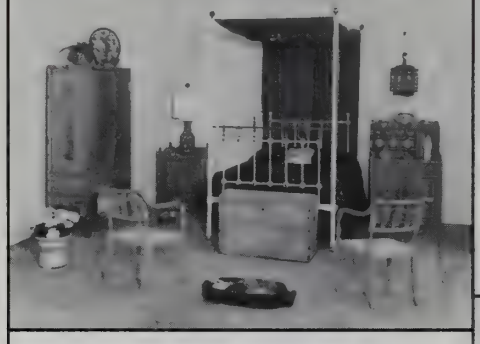


Portrait of Ellen Mary Cassatt, Pastel on paper, 14¼ x 14"

DAVID·RAMUS·FINE·ART

By Appointment, 404 266-0044 / FAX 404 266-9652

Atlanta, Georgia



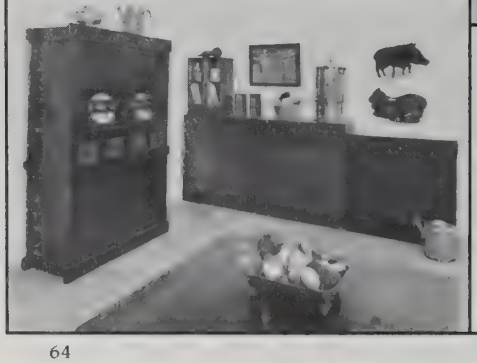
TO EXPRESS YOUR SPECIAL TASTE, SHOP MANDARIN!

MANDARIN'S DIVERSE ANTIQUES WILL SATISFY YOUR DISTINCTIVE NEEDS

One of the largest stocks of Oriental antiques outside of the Orient.

Photographs supplied for specific requests. Expert packing for shipments worldwide.





MANDARIN ANTIQUES, LTD.

9:00-5:30 Monday- Saturday
812 West Pine Street • P.O. Box 428
Farmville, NC 27828-0428
Wholesale & Retail (919) 753-3324
Located 22 miles east of Business I-95

Milan's First Lady of Opera

continued from page 62

enabled Europe's most revered opera house to reopen in 1946.

Casa Toscanini, sturdy vessel that it was, had ridden out the storm. In the postwar era, important writers, new composers and faithful friends began flocking once again to the Via Durini. Thomas Schippers came to pay his respects, as did Gian Carlo Menotti, Nathan Milstein and Arthur Rubinstein. "The horrors of war had sharpened her social awareness, and from now on she devoted her life not only to her father but to charity," says her daughter. "She founded the Friends of La Scala and looked after children of the orchestra members in a round of activity that drove her to seek out all who had been unlucky in life.

"War separates and reunites," the countess reflects. "My mother totally embraced postwar realities. On the other hand, my father rejected this new world. He turned toward the past, to his old Surrealist avant-garde friends, and retired into his old family castle to live alone."

Seated on a red velvet sofa in the Via Durini, Emanuela di Castelbarco recalls her mother's life, underscoring her words with a thousand gestures. But she says nothing of the close ties, so stormy and impassioned, that bind them. Emanuela married the duke d'Acquorone, the son of the minister to the House of Savoy who convinced King Victor Emmanuel to have Mussolini arrested. But the young duke was never able to interrupt what Gian Carlo Menotti once called the twentieth century's most extraordinary female duet: a duet punctuated by furious argument—and by laughter.

Signora Toscanini has been, in the grand Italian tradition, a daughter, a wife and a mother. But much of her rich store of intelligence and generosity has been devoted to friendship. So it was that in 1964, Maria Callas wrote to her: "It's through my voice that my heart and soul can be seen. You have managed to see, and I am eternally grateful to you for it."□


The fabric is Brunschwig,
the furniture is too.
Brunschwig & Fils
75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.
REVERSE: stripe cover: ST. CHARLES chair and THE FOOTSTOOL

Now you can stay at one of the most exclusive clubs on Park Lane. The Crown Club at Grosvenor House has been specially created for the discerning business traveller. Just announce yourself at the reception desk and you'll be shown straight to the club where you'll receive an individual service no other five star hotel

Does this remind you of a Gentleman's Club *of yesteryear?*



can match. Crown Club has its own Butlers, boardroom and lounge. It also has its own special atmosphere. Calm, unhurried and extremely civilised. And if that sounds decidedly old-fashioned, it's meant to. Grosvenor House. For reservations: Please telephone us Toll Free on 1-800 233 5672. A Trusthouse Forte Exclusive Hotel.

It was taken at the Crown Club *yesterday.*

GROSVENOR HOUSE
PARK LANE LONDON

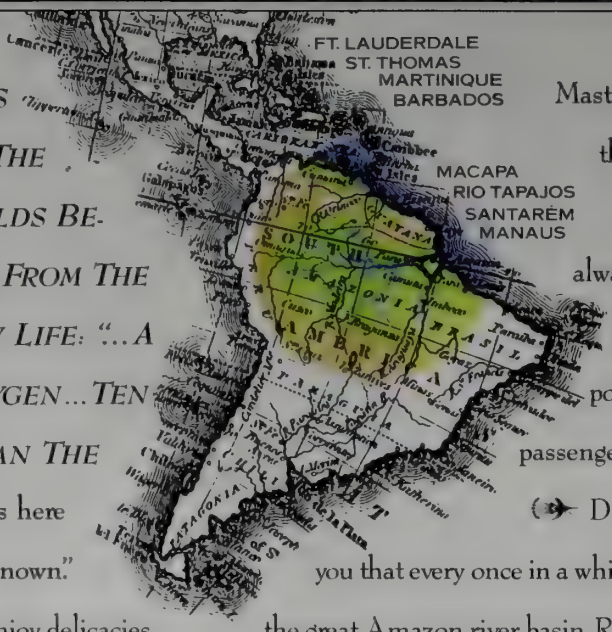
ARCHITECTURAL DIGEST

TRAVELS



BRITTANY HAIFA LAHAINA WATERFORD BALI NICE SYDNEY TANGIER JUNEAU LENINGRAD NAWILIWILI LISBON VANCOUVER LIVO

SEOUL CORFU STOCKHOLM AUCKLAND SYDNEY DUBLIN VENICE VILLEFRANCHE HALIFAX SAN FRANCISCO ACAPULCO BARCELONA AMSTERDAM ISTANBUL WELLINGTON GIBRALTAR



As The Morning Mist Lifts From The Great River, The Jungle's Immensity Unfolds Before Your Eyes. Passages From The Guidebooks Take On New Life: "...A Third Of The Earth's Oxygen...Ten Tributaries Mightier Than The Mississippi...over half of the species here remain unnamed, unclassified, unknown."

✈ Aboard ship, you enjoy delicacies prepared by members of Les Toques Blanches and the Master Chefs Institute. You them, unrushed, in glori single seating dining. always, the European serv impeccable, a luxury r possible by the highest cr passenger ratio on the seven se

✈ During high tea, someon you that every once in a while an aerial survey is tak the great Amazon river basin. Recently, a tributary ove miles long was discovered through infra-red photograph

It Is One Of The World's Great Wonders. Soon, It Will Be Making Its Way To The Amazon



PLAYA DEL CARMEN NAPLES MANILA KETCHIKAN LAS PALMAS OCHO RIOS MELBOURNE PUERTO VALLARTA SHANGHAI CARTAGE

Bahamian Registry.





Every day, we prepare different sorbets from the Amazon's numerous fruits. Should you strike upon a favorite fruit, we will make sorbet from it at your request.







ore had detected
ected its presence.
of course, for the
Ashaninca Indians who, we assume, have
mate knowledge of it for quite some time.

In the early evening, many passengers
to their staterooms for rest and quiet contemplation.
e, the water becomes glassy, the ship seems to slow.
, opera music is heard, and gentle
s, two by two, make their way to
ng room, never failing to pause and take in the
m one of the many spacious decks along the way.

With nightfall comes Manaus, once one
orld's fashionable cities. It boasts a fabulous marble
ouse where Enrico Caruso sang and the Comédie



Français performed. Built by the great rubber barons, it is said each had wealth enough to light their cigars with large notes and have their clothes shipped to Paris and Lisbon to be laundered.

After a few days on the mighty river, you have become familiar with its many subtleties and gentle nuances. You are now able to distinguish a pink ibis from a simple flamingo; and tell that when a tributary runs black it comes from the north, when it is brown it flows from the west, and when deep-blue it most certainly approaches from the south.

When you sort through your fondest memories, you find many hinge upon a small item, a single detail done just right. Oftentimes, you pay more for such precise happiness and, quite honestly, that is the case when you sail Royal Viking. But then, we are supplying something priceless. And, as we have learned, experienced travellers will have it no other way.

In the coming months, we will be



making six separate journeys into this great, and too often unseen, expanse. We hope you will join us. For particulars and further details contact Royal Viking Line at (800) 426-0821. As always, we look forward to seeing you on board in the not too distant future.

ROYAL VIKING LINE

© Royal Viking Line 1989

TRAVEL NOTES: CAFE OLIVES

BY M. F. K. FISHER

The air of Provence is almost as nourishing as the food it breathes from and with and over and around . . . wild aromatic herbs, garlic and tomatoes and melons, and olive trees on all the gray flinty hillsides.

When I think of the things I have eaten and picked and bought and caught and cooked there, I feel full and happy, and never surfeited, and it is fine to look back on.

One thing I like to remember now about a taste of Provence, perhaps top in my thoughts for some reason as inexplicable to me as flavors themselves. . . . It is the little shallow dish of black or green olives that always comes with a drink in a decent open watering hole.

The olives are tiny, and have sharp seeds that God forbid you swallow. In middle- or upper-class cafés they are called Niçoises, but in small plain places where you can sit and watch men playing boules and drink a thick sweet *vin cuit*, the olives put alongside your glass on the tabletop are obviously a hit-or-miss batch of culls from that ageless tree of Uncle Oscar's down the lane. They are equal in potent subdued black *zing* to anything from Nice, and they make whatever is in your glass taste even better than it should, and feel warmer as it goes down.

(If you know Uncle Oscar and especially his new girlfriend, you compliment the café owner on a subtle suspicion of thyme or perhaps rosemary that you have sniffed as you nibble the little withered things, and if you ask for another drink he will take off the saucer filled with its carefully sucked pointy pits and bring you a fresh supply, along with your new tipple. You'll raise your glass to Oscar with due thanks, for usually one dish of olives is considered generous enough for any drinker, and rightly.)

My fellow Californians, though, who in Provence would munch happily at Niçoises or their country cousins, on an elegant terrasse just off the Promenade des Anglais in Nice or at a village pub near Nyons, seem both baffled and annoyed to be given an unpitted olive in New York/Cleveland/Los Angeles. I have tried many times to serve them here to people who obviously know of them as one of Nature's most delicious preprandial nibbles, and uniformly they ignore them, or take one politely and then look around with what seems exaggerated dismay for someplace, anyplace, to put the horrid little pit. This annoys the hell out of me, and often I simply let them suffer. Put it back in its saucer, I snarl to myself. Or hide it in a pocket until you get home . . . ! Or secretly push it under the couch cushion while I watch you, you stupid oaf!

For a while I thought local friends were being especially generous when they brought me fancy glass jars filled with tiny gleaming Niçoises. Then I realized that other friends had brought them to *them*, a reminder of their last blissful trip to Provence, and that they did not know what to do with them, once at home. By now I never even bother to open the jars, for anyone but myself and exactly two other people: my sister, Norah, and one of my two girls (and only a few thousand miles keep the other girl away . . .). Singly or together we manage to empty every jar available through gift or purchase, and need more, with never a thought about where to put the pits.



BILL GARLAND

Actually, where do olive pits go? On a café terrace I usually put them into my little saucer. Perhaps this is because each drink comes with its own supply, so that there is no need for any social embarrassment about letting your well-sucked olive pit contaminate your neighbor's olives (?). But at home I always give each guest his own tiny bowl, just as I have often seen him served in Provence, and yet here he does not find the delightful ceremony anything but crude, revolting, peculiarly *furrin*. .

Too bad . . . and it means more pungent tiny morsels for us few American refugees from the Deux Garçons in Aix in its golden days . . . from the Relais Bleu behind the stations in Paris or Marseilles or Nimes . . .

So "come onna my house" . . . and I'll give you about a dozen of the tini

Californians, who in Provence would munch happily at Niçoises or their country cousins, seem annoyed to be given an unpitted olive in New York/Cleveland/Los Angeles.

continued on page 7

FRANCE

Just for fun!



From Just $213 A Week From Hertz

While the Bicentennial Celebration of the French Revolution is underway, you can hop into a Hertz car for as little as $213/wk plus tax, guaranteed in dollars, and drive through France to see all the excitement. Hertz

There's Even More From Hertz

With touch screen computers showing Bicentennial Trails, you'll get FREE directions* and city maps before our friendly English speaking staff sends you on your way. No extra charge for pick up and drop off, unlimited mileage and 24 hour emergency road service.

Here's One Of Many Fun Routes

Start from the sunny Riviera, where the beaches play host to the rich and famous. Van Gogh's Gala Centennial Exhibit is all the rage in Provence. Lyon offers delicious gastronomic delights. Wine tasting is a must in Burgundy.

In Metz catch a breathtaking sight, the historic reenactment of the Montgolfier hot air balloons taking their first flight. A visit to Castle Blérancourt, the museum of Franco-American friendship, takes you back in time.

In Paris see the Louvre's new glass pyramid entrance and all the historic art treasures within. Plus, the grand opening of the Bastille Opera.

Let's Celebrate Together!

Fireworks displays, special events and festivities are happening everywhere. And you'll arrive in style. With Hertz, the #1 car rental company in the world.

Come take a drive through France this year. At $213/wk, you can't afford to miss the fun!

*Computerized Driving Directions at major airport and downtown Paris locations.

ADMH89

For more information on a fun-filled holiday drive in France, call your travel agent or 1-(800)-654-3001 and fill out the coupon below.

Name _____
(PLEASE PRINT)

Address _____

City, State _____ Zip _____

FRANCE
FRENCH GOVERNMENT TOURIST OFFICE

1789 1989

Write: F.G.T.O. P.O. Box 2658
Lake Ronkonkoma, NY 11779

It's how you go, where you go, that counts.



If going in style is important to you, you should know about Hemphill Harris tours. Tours offering over 150 luxurious itineraries to 80 exciting countries. So if you'd like to see the world, without giving up the comforts of home, ask your travel agent or call Hemphill Harris for our free Catalog of Deluxe Tours or our individual destination brochures.

Hemphill Harris Tours. For people who want to go places once they've arrived.



TRAVEL NOTES: CAFE OLIVES

continued from page 70

est olives you ever saw, in your own shallow little dish! (And, no, don't bring me that fancy jar you got at Christmas, delicious though I know the *"petites Niçoises noires à l'huile épicée"* will be. I have some superb mottled tinies from the last crop down near Fresno, cured by trusted friends . . . and I think that olive pickers need to be trusted almost as wholly as mushroom gatherers, although possibly for less potentially lethal reasons. I remember that when I was small, we never ate home-cured olives in California, because my grandmother damned them with the strange word *botulism*. . . . How sad!)

And along with the little saucer of gutty tidbits we may . . . yes (This is a special day like July 14 or Mary Magdalene's birthday or even yours!) . . . yes, why not break out my last bottle of Pernod? Of course it never tastes as good here as it does in Provence (What does?), but it is definitely "indicated," as our good

When I was small, we never ate home-cured olives, because my grandmother damned them with the word *botulism*.

doctor in Aix used to say, for everything from an aspirin to Extreme Unction . . . and *celebrations*.

And if you suddenly wonder what to do with the tiny neat pit, just put it on the tip of your tongue and see if you can spit it over the edge of my balcony, the way we used to do, very rarely of course, when we were on the Cours Mirabeau waiting for all the church bells to ring twelve times so that we could go like discreetly raving wolves to eat, eat, eat in the bright odorous air. . . . (We almost never hit even a passing dog, but it added a completely unnecessary fillip to Life. . . .) □

The Restorative Powers Of Herbs, Spices, And Shreds Of Cloth.



Of all the pleasures awaiting you at Palm-Aire Spa Resort, perhaps none is more intimate, more innately sensual, than our Egyptian herbal body wrap. You are enveloped in a cocoon of raw linen steeped in an ancient, aromatic potion of chamomile, lavender, and more than a dozen herbs and spices. Your skin is soothed and softened. Muscles, toned earlier to a taut firmness, are now relaxed. All sense of worldly tension flows from your body. An indulgence made all the more refreshing by the simple fact that it is so very typical of the Palm-Aire experience.

It can be yours through any of our three-, seven-, or fourteen-day spa programs. Simply call us toll free at 800-327-4960, or contact your travel agent. You may find yourself restored in more ways than you imagine.

PALM-AIRE

Pompano Beach, Florida

THE RIETBERG MUSEUM IN ZURICH

BY MICHAEL PEPPIATT



PHOTOGRAPHY DANIEL M NINASSIAN

Of all imaginable experiences in Switzerland, from majestic vistas of snowcapped mountains to snug hostelries, the least likely is an array of gods and goddesses, clothed in gold, ringed with fire and brought together from the farthest corners of the globe. Yet, for the comparatively few who have heard about it, that is exactly what lies in wait at the Rietberg Museum.



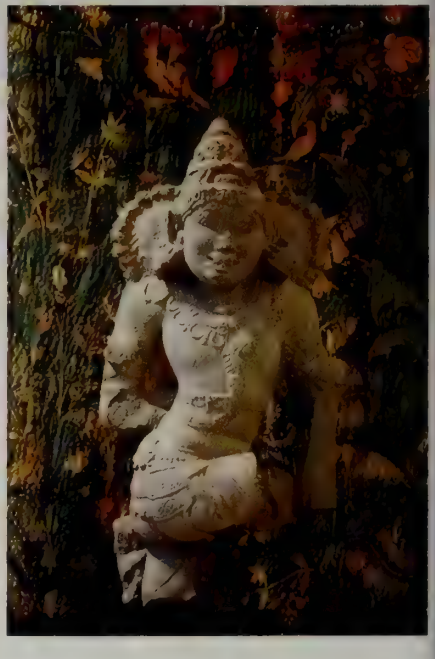
The museum has one of Europe's finest collections of Asian and African art, and it has the added distinction of being housed in a fine private villa set in its own park on the secluded outskirts of Zurich. The villa still gives the impression of being lived in, for though the furniture has been removed from the comfortably proportioned rooms, the atmosphere remains that of a private house. In this sense, the Rietberg belongs to the very privileged category of "museum mansions," such as the Frick in New York, the Wallace Collection in London or the Poldi Pezzoli Museum in Milan (see *Architectural Digest Travels*, March 1988).

Like those collections, the Rietberg's essentially reflects the taste —and the tenacity—of one man, the German-born Baron Eduard von der Heydt. Von der Heydt was born in 1882, the son of a rich aristocratic banker who had formed an excellent collection of Impressionist paintings. Having become a banker himself, the young baron developed an interest in Indian philosophy and started collecting images of Buddha. As he studied and got to know the best dealers of his time, von der Heydt became fascinated by the whole range of Eastern art as well as by African sculpture, which was then little collected.

An outstanding sense of quality pervades the Rietberg's elegant rooms. Even though Baron von der Heydt had opportunities to buy what today's collectors may only fantasize about, his ability to recognize masterpieces in cultures as radically opposed as Japanese and African betokens an unusually supple visual flair.

"Von der Heydt read a great deal and listened carefully to expert advice, but he always followed his own convictions," explains Brigit Bernegger, the curator for Japanese art. "He bought pieces for their innate beauty and dignity, not because they had a special historical or ethnographic importance or because they filled a gap in his collections.

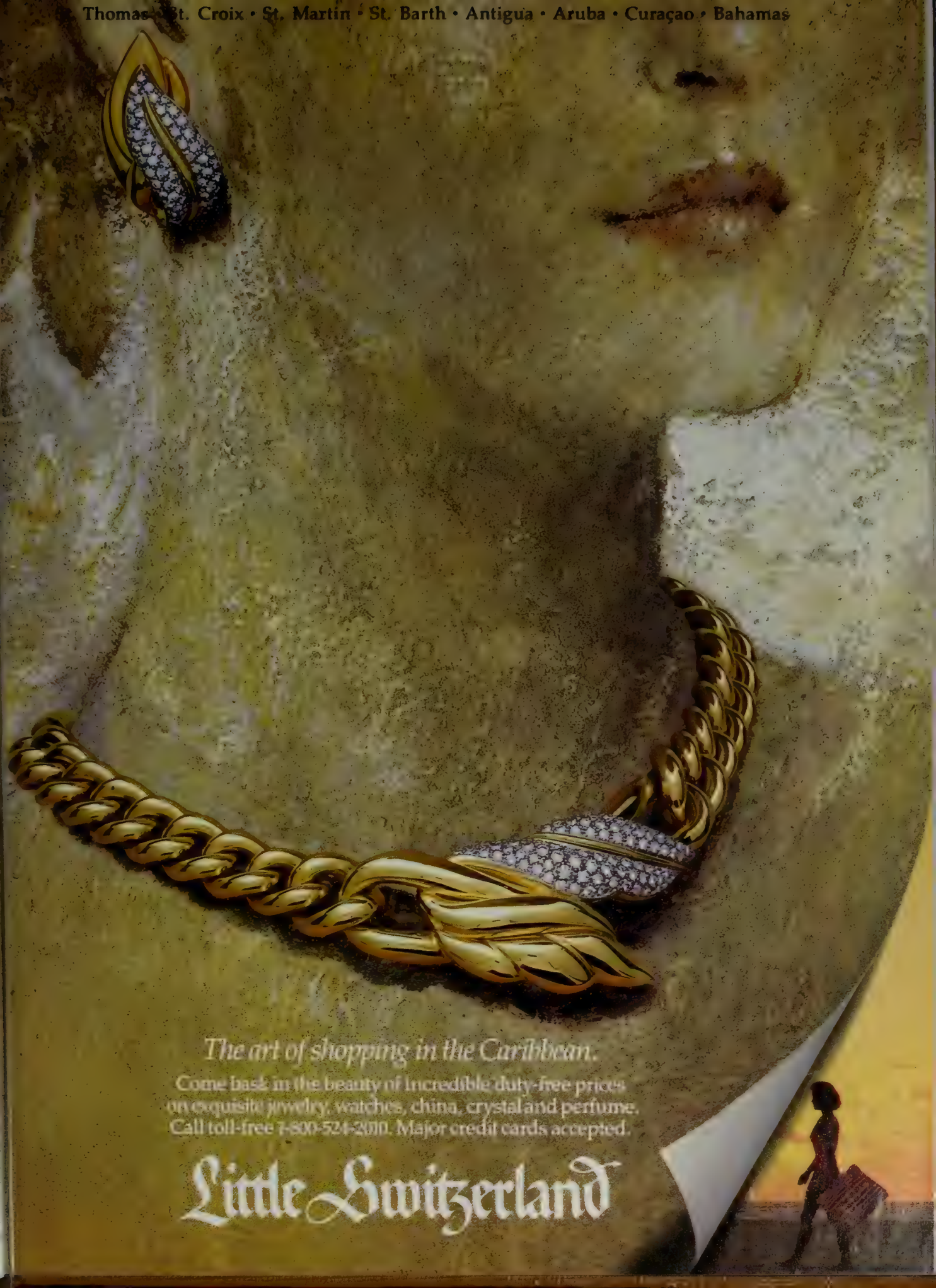
"By the time World War II broke out," Bernegger continues, "von der Heydt had amassed thousands of works of art. Since his parents' Impressionist paintings had been destroyed during the 1914–18 war, he



ABOVE LEFT: *Located in a parklike setting on the outskirts of Zurich, the Rietberg Museum is housed in the former Villa Wesendonck, built in 1857.* ABOVE: *The distinguished collection of Asian and African art includes an elaborately jeweled door-guardian from southeast India. The granite figure, one of a pair that watched over a shrine, is 9th–10th century.* LEFT: *A south Indian sculpture of the goddess Durga killing a demon dates from the Chola period.*

continued on page 76

St. Thomas • St. Croix • St. Martin • St. Barth • Antigua • Aruba • Curaçao • Bahamas

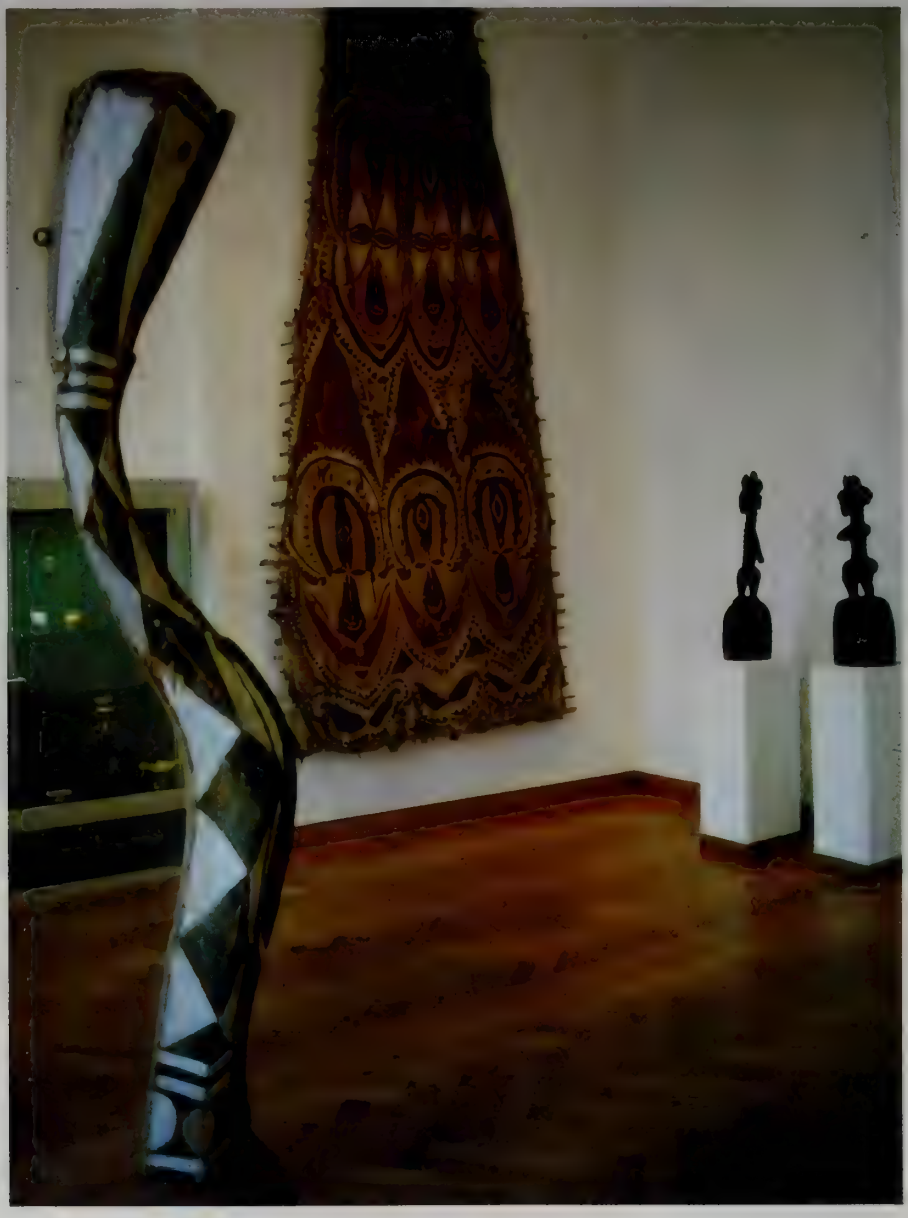


The art of shopping in the Caribbean.

Come back in the beauty of incredible duty-free prices on exquisite jewelry, watches, china, crystal and perfume. Call toll-free 1-800-524-2000. Major credit cards accepted.

Little Switzerland

continued from page 74





was particularly anxious that his own collections should remain safe, so he split them up and sent them for safekeeping to thirty different museums. When the war was over, it proved a problem to get certain parts of the collection back. Some of the most valuable Chinese objects had been stored in East Berlin. They were returned only after a special gift had been proposed—the tea glass, strainer and butter knife that Lenin had used while in Zurich in 1916 and 1917."

Having become a Swiss citizen in 1937, von der Heydt eventually decided to donate his rare collection to

ABOVE: *The museum, containing one of Europe's best-known collections of African art, also displays a wooden snake from Guinea's Baga people; two Senufo helmet masks from the Ivory Coast, at right; a painted-bark façade that decorated a men's house in Papua, New Guinea; and West African gold pieces.* ABOVE RIGHT: *A richly attired and jeweled limestone bodhisattva is probably from the Northern Zhou Dynasty, where such sculpture flourished in the 6th century.*

RIGHT: *Another bodhisattva, probably late 13th century, in the posture of "royal ease." A draped scarf and jewels adorn the painted-wood figure. At rear, Sino-Tibetan gilt bronzes of a unicorn and an antelope.*



continued on page 78

CAYMAN ISLANDS HEAVEN



"Those who know us, love us."

ose who know The Cayman Islands, love the incredible ense of relaxation that reigns on our quiet stretches of e h and in our crystal-clear waters. They love the sense having discovered their own private hideaway, where e ythm of time is measured only by the gentle cadence of waves breaking against our sparkling, white sand hores. The whole world doesn't know our tranquil trio of islands in the British Caribbean, but those who do, ove our vast array of pleasures, from incredible diving,



fishing and parasailing to exceptional duty-free shopping, unique sightseeing and an impressive range of fine dining experiences. They also love our people, whose warmth, courtesy and attentiveness make a Cayman Islands vacation unforgettable. Getting here is easy, via comfortable jet service on Cayman Airways. Call your travel agent or Cayman Islands Department of Tourism. Whatever your definition of paradise, you'll find our Islands to be sheer heaven!

CAYMAN ISLANDS

Department of Tourism Sales Offices: Atlanta/Baltimore/Boston/Chicago/Dallas/Houston/Los Angeles/Miami/New York
San Francisco/Seattle/Tampa/Toronto/London

A TRADITION OF EXCELLENCE

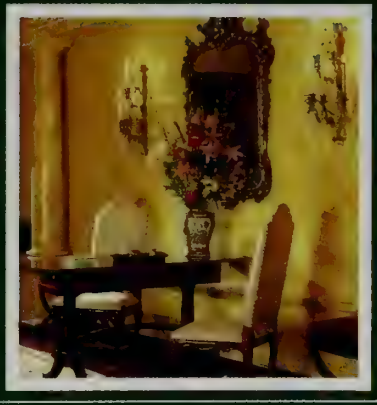
IN PERSONAL SERVICE • CUISINE • AMENITIES • CHARACTER



HOUSTON



SAN ANTONIO



NEW ORLEANS

In Houston, San Antonio, and New Orleans, four small luxury hotels, each unique in character, provide unequalled personal service and distinction.

THE LANCASTER
In Houston's Financial & Theater District
(800) 231-0336 • (713) 228-9500

THE FAIRMOUNT HOTEL
Downtown San Antonio, at the Riverwalk
(800) 642-3363 • (512) 224-8800

HOTEL MAISON de VILLE
In the heart of New Orlean's French Quarter
(800) 634-1600 • (504) 561-5858

THE PONTCHARTRAIN
In New Orleans' romantic Garden District
(800) 952-8092 • (504) 524-0581

LANCASTER GROUP HOTELS

MEMBERS OF SMALL LUXURY HOTELS & RESORTS

THE RIETBERG MUSEUM

continued from page 76

Zurich. The Villa Wesendonck was suggested to house the baron's treasures. It had a sober Neoclassical aspect and a large park, as well as an artistic past. Brahms, Liszt and above all Wagner had been guests there. Wagner, whose friendship with Mathilde von Wesendonck did not go unnoticed or uncommented upon in Zurich society, had derived inspiration for *Tristan und Isolde* while walking in the villa's landscaped park.

Von der Heydt agreed to the Villa Wesendonck, renamed the Rietberg Museum for the community's actual name, but he insisted that his collection remain intact there. "The museum's first director, Johannes Itten, the famous artist and Bauhaus teacher, almost ran afoul of the baron when he wanted to make room for a special exhibition and put some of the von der Heydt works in storage," Bernegger remarks. "Nowadays, with all the new works that have been acquired or given to us, we can only exhibit about a quarter of our total collection of some forty-five hundred works. For years only a small circle of connoisseurs, many of whom came from abroad, knew about the Rietberg, but now we have a more vigorous policy for encouraging visitors—not least from Zurich itself. Special exhibitions are now a regular feature, along with ethnic music and food in the park."

For most of the year, however, the Rietberg Museum retains a patrician calm that derives equally from the baron's stringent taste and the Swiss love of comfortable efficiency. But the calm is charged with intensity. Sacred figures from the world's most ancient religions dominate the villa's interior spaces from strategic points.

In bringing these works together, the baron's aim had been to testify to the universal dignity of man through what he held most sacred. The Rietberg's perspective of Buddhas serene or stern, of fearsome African tribal masks or of Shiva dancing within a circle of fire, communicates that aim with unforgettable force.□

Gablerstrasse 15, Zurich 8002, Switzerland; 41-1-202-4528. Museum hours: Tuesday through Sunday, 10–5; Wednesday, 10–9. Closed Mondays.



The Beach Is Only The Beginning.

Beyond our ten-mile stretch of undisturbed beach lies an endless world of high times, Lowcountry splendor and championship golf. All just off the coast of historic Charleston, SC. To learn more, call 1-800-845-2471. And come to Kiawah.

Kiawah Island

P.O. Box 2941201, Charleston, SC 29412



ANTIQUING WITH JED JOHNSON

Tips on Some of the Designer's Favorite Sources





TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY GEORGE OBREMSKI

I never get tired of shopping for antiques and decorative objects," claims New York–based interior designer Jed Johnson. "In this field, hardly a day goes by when I'm not out looking for something."

Since the mid-1970s, Johnson has become increasingly sought after by a sophisticated American public. American furniture made along the East Coast in the late eighteenth and early nineteenth centuries especially appeals to him because of its "classical elegance and restraint." Yet he admits rather sheepishly, "I like everything." The Art Déco furniture of Emile-Jacques Ruhlmann—"the most important cabinetmaker of this century"—is as compelling to Johnson as the work of the noted nineteenth-century cabinetmakers Duncan Phyfe and Charles-Honoré Lannuier. Johnson's canny ability to seek out

"It's exciting to come across a really rare piece," says interior designer Jed Johnson (above), who frequents select antiques dealers in New England and the mid-Atlantic states. LEFT. *Fred J. Johnston Antiques, housed in the Federal-style Van Leuvan mansion in Kingston, New York, "is almost like a decorative arts museum," says Johnson.*

"I don't necessarily shop for bargains," he says. "Sometimes I get lucky."





ABOVE LEFT: *Jed Johnson and Fred Johnston examine a delft plate in Johnston's shop, which holds 25 settings of American period furniture, decorative arts and "incredible collections of American glass," says Johnson.* ABOVE RIGHT: *A dining room vignette features a Hepplewhite sideboard and Chippendale chairs.* BELOW: *American Federal furniture is accented by a Tucker wallpaper screen in an alcove. "Fred Johnston is an authority on American furniture from William and Mary through the early 19th century," says the designer.* OPPOSITE: *"I love to discuss antiques with him—he has so many areas of expertise," says Johnson of dealer George Subkoff, who has a store in Wilton, Connecticut. "If I find a Duncan Phyfe piece here—which is highly likely—I know I should snap it up. It may be gone by my next visit."* OPPOSITE, BELOW LEFT: *Gilt classical capitals and stenciled details adorn a circa 1830 New York pier table in Subkoff's shop.* OPPOSITE, BELOW RIGHT: *Johnson inspects the drawer of a New York table. "George always seems to have what I'm looking for," he says.*













such prize pieces and place them in settings appropriate to but not frozen in the spirit of the period has given his interiors a special imprimatur.

The clients attracted to him are the sort who would hardly want stiff and lifeless period rooms: They include Pierre Bergé, president of Yves Saint Laurent of America; Jerry Hall (see *Architectural Digest*, August 1988); and Carl Icahn, among others. His most famous client, however, was the late Andy Warhol. When Johnson was in charge of designing Warhol's New York town house, which the artist bought in the mid-1970s, an avocation became a full-time profession. Until then Johnson, who grew up in California, had been working on films at Warhol's Factory. But the classical feeling of Warhol's Georgian-style house prompted Johnson to embark on extensive missions to dealers in the mid-Atlantic states. "Andy hated to leave the city," recalls Johnson, "so I was on my own."

Daylong or weekend trips took Johnson to suburban Philadelphia, Delaware, upstate New York, Connecticut and New Hampshire, where he met dealers who were consummate specialists in the field. At F. J. Carey in Penllyn, Pennsylvania, Johnson discovered a remarkable

"I found a lot of furniture for Warhol at Robert Trump's in Flourtown, Pennsylvania," recalls Johnson. ABOVE LEFT: *The Greek Revival hall features a Lannuier pier table and a Phyfe chair. Beyond, in the 1812 living room, are pieces from the Joseph B. Barry workshop.* ABOVE: *Johnson checks one of a dozen Philadelphia Greek Revival chairs.*



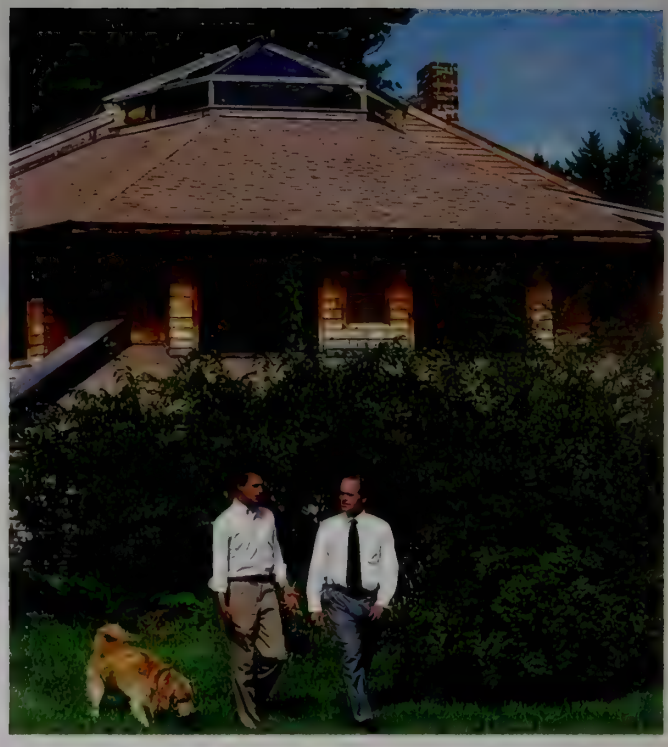


"I visit Garrison Kingsley in Greenville, Delaware, when I'm looking for things that are off the beaten track," says Johnson. "He has various Victorian styles, including Renaissance Revival furniture, not to mention lighting and small objects." OPPOSITE: *An Italian Neoclassical carved-marble oil lamp is one of Kingsley's offerings.* OPPOSITE INSET: *Johnson and Kingsley examine a Neoclassical marble head used as an oil lamp.* ABOVE: *French porcelain made in Paris circa 1820–40 surrounds a centerpiece signed by Schoelcher.* RIGHT: *Boston furniture lines the wall; the chairs are from Philadelphia. The painted plaster figure was made by Humphrey Hopper in London, circa 1809.*



Visiting the shops in the country can be a special sort of cultural immersion.



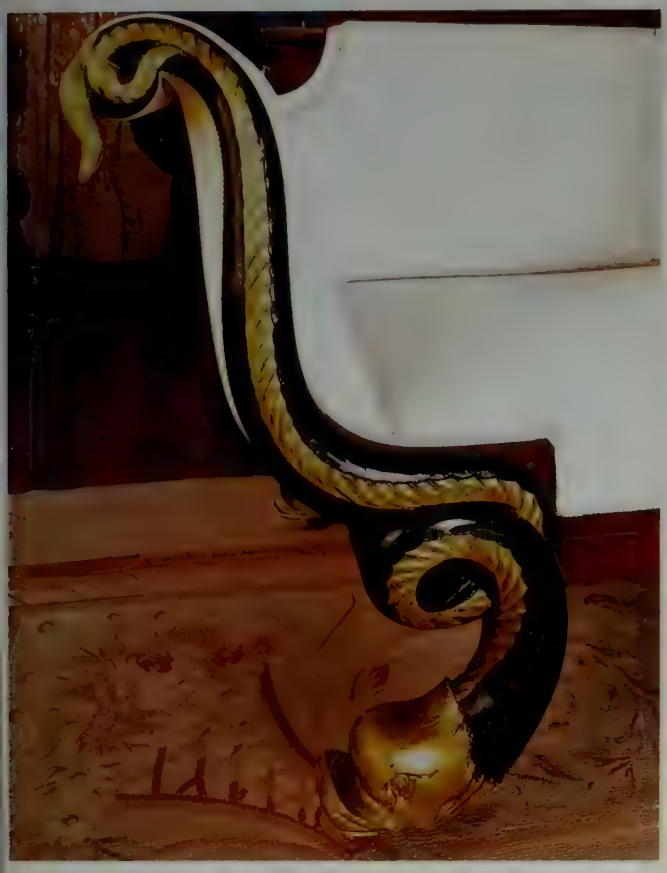




"East Lempster is not easy to drop in on," says Johnson of the village in New Hampshire where he visits dealer Peter Hill (top and above right). "There's nothing else there, but it's worth the trip," he adds. "Just be sure to call ahead for an appointment." ABOVE LEFT: *Among Hill's more important pieces is a carved-walnut art stand stamped "G. Herter, New York."* RIGHT: *A small Lannuier pier table has a caryatid leg and dolphin foot. "I haven't bought it yet, but I was seriously considering it for a project I was working on," Johnson says.*

twelve-piece suite of Gustav Herter's floridly crafted Victorian bedroom furniture that ended up in Warhol's house. At David Stockwell's shop in Wilmington, Delaware, he found Baltimore painted furniture along with a muscular American 1820s version of the "Grecian" sofa that Mme Récamier made famous during the reign of Napoleon. "In the beginning I was interested in American country furniture," Johnson relates, "but soon late-eighteenth-century and nineteenth-century furniture and decorative arts began to have more appeal." Intensive shopping cultivated his eye and helped develop his sixth sense about where and when to







find something special. "When you run across a Duncan Phyfe sofa or chair, for instance, you can immediately spot the difference in the wood and the craftsmanship of the carving," he says.

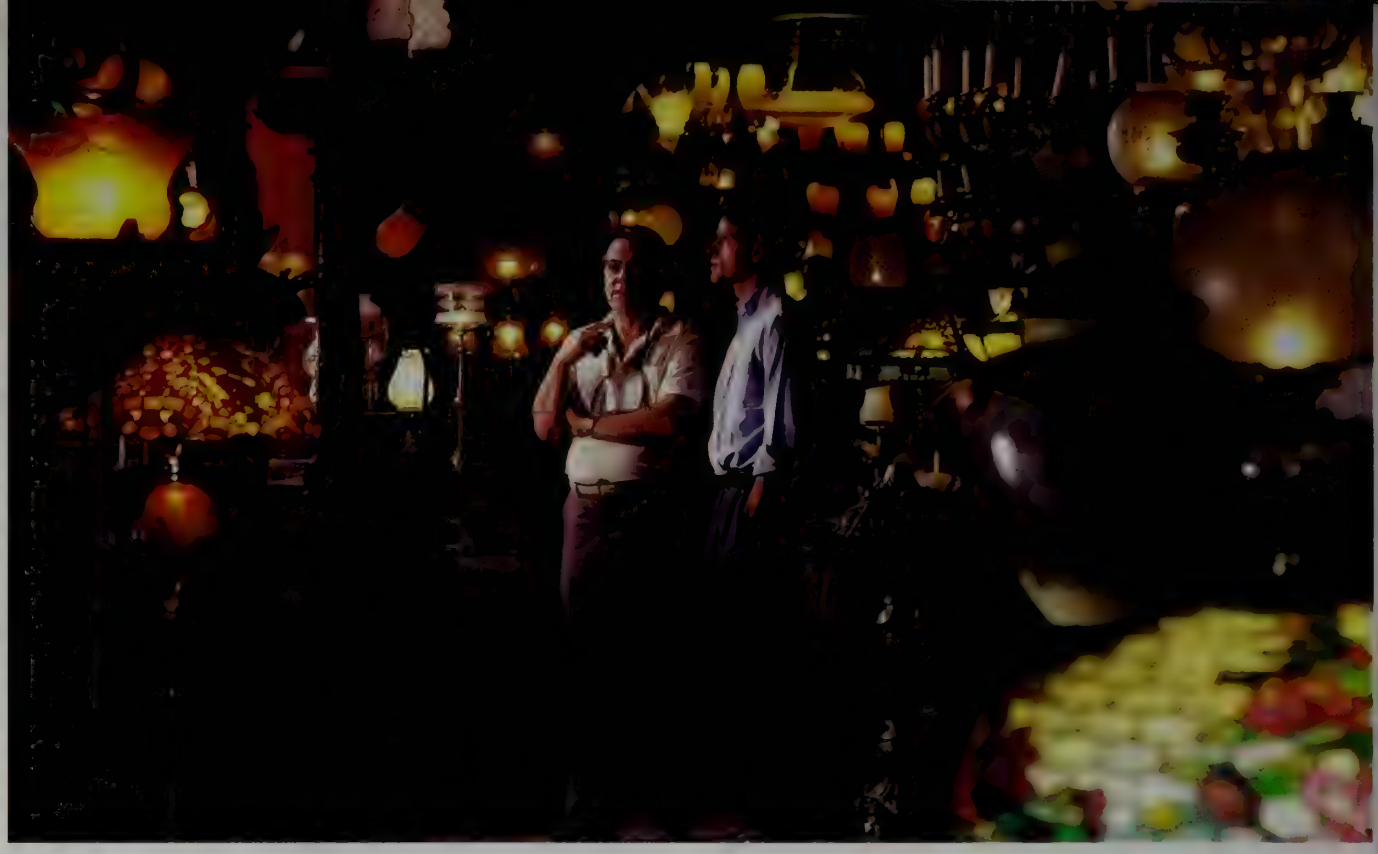
Nevertheless, Johnson does rely on the expertise of knowledgeable dealers. "The dealers I visit are all so different, it's always fun meeting them," says the designer. Many of them work only by appointment, particularly those who are located in extremely out-of-the-way places.

Johnson is not a binge buyer, but he is always looking. "If I'm in a certain area, I make sure to drop by. I want to know everything that's available out there." If he does find a piece he wants to buy, Johnson has it billed to him and then either he or the dealer arranges for the pickup and delivery. "I sometimes store things in New York and save them for future projects," he says, "especially since I often see something I know I'm not going to run into again."

Johnson's forays outside New York include visits to dealers who meet his demands for Federal, Victorian and

ABOVE LEFT: *A circa 1820 New York sofa stands on an 1830 Aubusson carpet at F. J. Carey's Forest Hill Lodge in Penllyn, Pennsylvania, where Johnson found a 19th-century Philadelphia sideboard for Andy Warhol. It was later purchased by the Winterthur Museum.* ABOVE RIGHT: *"Jay has a large selection of accessories, including silver, lighting and Chinese Export porcelain as well as mantels and fireplace equipment," notes Johnson.* BELOW: *Johnson and Jay Carey stand by a circa 1810 Sheraton table. "Jay has an interesting eye," says the designer.*





ABOVE: *"You need to spend a lot of time there—you miss things if you rush," warns Johnson about Charles Neri's three-story shop in Philadelphia. Neri specializes in American period lighting and also has late-19th-century American furniture and manufactured pieces. "I go to him for the lighting," says Johnson, who found a circa 1860 American rococo chandelier for Andy Warhol's guest room there. "David Stockwell in Wilmington, Delaware, is where I go for American Chippendale, Sheraton and Hepplewhite along with other Federal furniture," says Johnson.* BELOW LEFT: *The designer examines a Sheffield candlestick in a wing of the house designed by Victorine duPont and Samuel Homsey.* BELOW RIGHT: *Ronald C. Bowman, president of David Stockwell, shows him a polychrome bowl from Lowestoft.*

Arts and Crafts furniture, glass and decorative objects. He cautions that antiques of any period are getting harder to find as a result of the burgeoning interest in collecting and living with antiques. "Even at the smallest town auction I see dealers and collectors I know. Nothing is not being collected," he laughs. "And it seems that every auction I go to sets some kind of record," he adds, acknowledging the record prices at last year's Sotheby's auction of the Warhol antiques Johnson selected.

In this environment, one cannot be too concerned about rock-bottom prices. "I don't necessarily shop for bargains," explains Johnson. "Sometimes I get lucky, but very little is being overlooked now. People are even collecting sixties furniture and objects." But most of Johnson's clients are "serious collectors who know the market and the value of furniture.

"It's really hard for people coming in cold to this field," he says. "A lot of

continued on page 104









WHERE TO SHOP IN NEW ENGLAND AND THE MID-ATLANTIC

F. J. Carey III Antiques
Post Office Box 306
Penllyn, Pennsylvania 19422
215/643-4664

Peter Hill, Inc.
Maplewood Manor
East Lempster
New Hampshire 03605
603/863-3656

Fred J. Johnston Antiques
Main and Wall Street
Kingston, New York 12401
914/331-3979

Garrison Grey Kingsley Classical Antiques
Post Office Box 4402
Greenville, Delaware 19807
302/571-8540

Charles Neri Antiques
313 South Street
Philadelphia, Pennsylvania 19147
215/923-6669

David Stockwell, Inc.
3701 Kennett Pike
Post Office Box 3840
Wilmington, Delaware 19807
302/655-4466

George Subkoff Antiques, Inc.
643 Danbury Road, Route 7
Post Office Box 575
Wilton, Connecticut 06897
203/834-0703

R. T. Trump & Co., Inc.
670 Bethlehem Pike
Flourtown, Pennsylvania 19031
215/233-1805



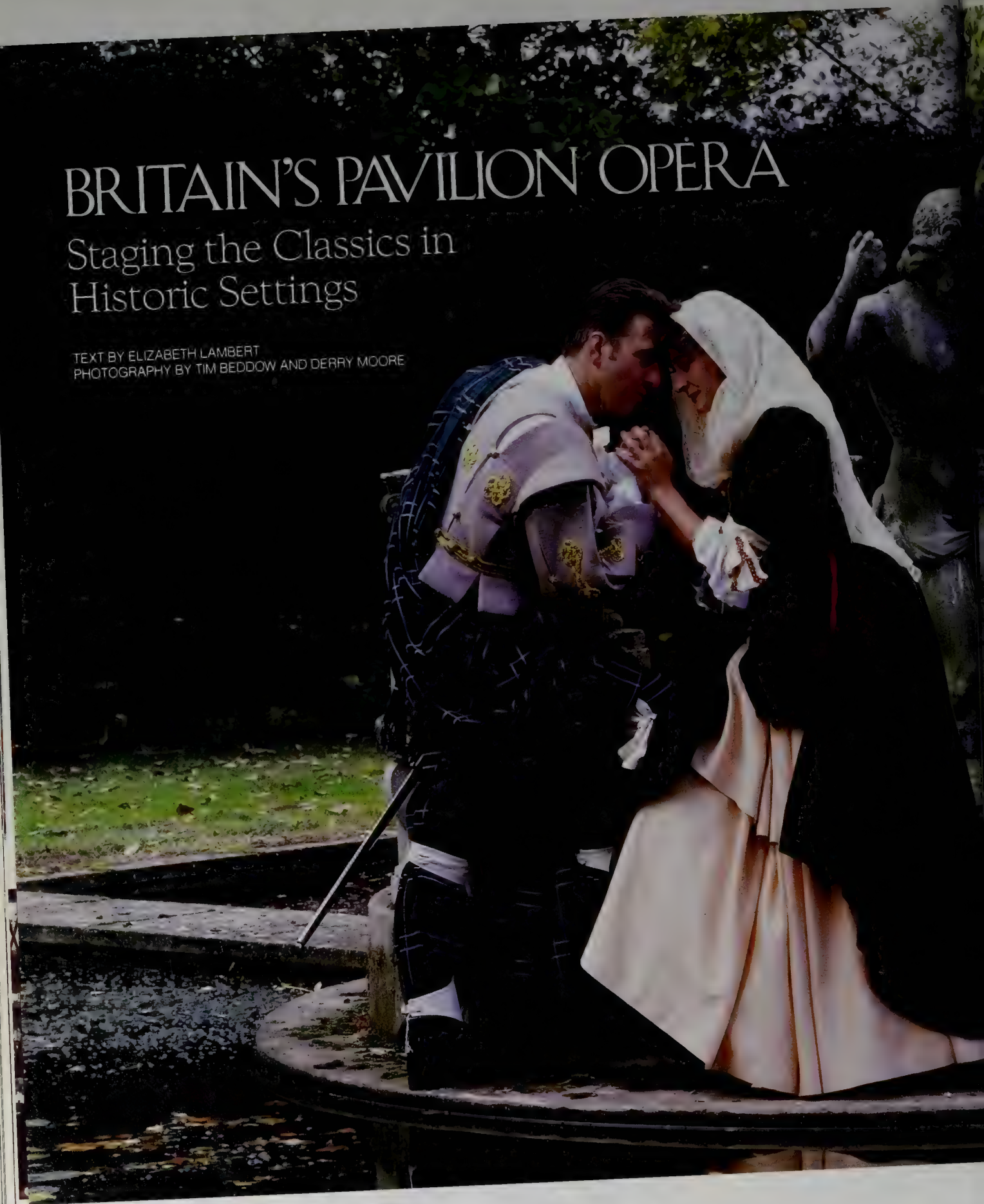




BRITAIN'S PAVILION OPERA

Staging the Classics in Historic Settings

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY TIM BEDDOW AND DERRY MOORE





TIM BROOKS

Pavilion Opera unrolls the carpet it calls its stage in a different ballroom or drawing room every night. Doors may be in a different place, entrances and exits unpredictable, but once the singers step onto that carpet they know exactly where they are.

One night the mad Lucia di Lammermoor makes her entrance down a grand staircase, clattering her dagger as she descends; another night the commendatore drags Don Giovanni off to hell in a smoke-filled anteroom. The rooms are the sets and candles are the light.

This is opera—grand and glorious, full-blooded and often blood-spattered—performed on the scale of chamber music. Dramatically and musically, that means adjusting performances to an audience only three feet away, and if the action gets a little intimate, that's the point. The founder, Freddie Stockdale, insists: "It should be like a country-house party, where the couple next to you just happen to be having a blazing row or making love on the carpet."

He began all this as an opera-lover's folly some eight years ago, when he built a pavilion in his garden at Thorpe Tilney Hall in Lincolnshire for private performances. He wanted "something other than the usual leviathan performance—not a formal picture half a mile away, but so close that the audience is face-to-face with all the private and intense emotions of opera."

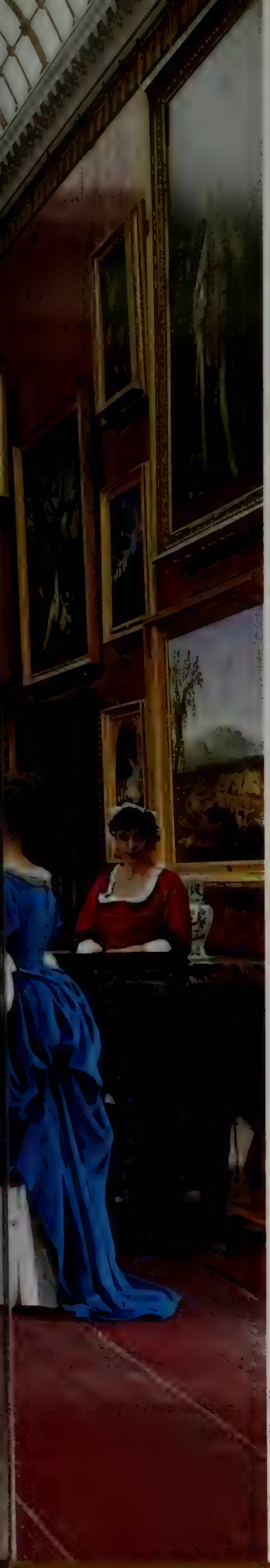
Friends loved it and begged him to perform in *their* houses. Now he has a company of twenty-five, a season extending from March to November, a repertoire of four or five operas per season, and hundreds of performances to his credit, in stately homes up and down Britain.

He's likely to audition scores of

Pavilion Opera specializes in bringing a human dimension to the classics, with productions that turn the drawing rooms, ballrooms and gardens of English country houses into intimate concert stages. Here, Lucia di Lammermoor*'s Edgardo and Lucia (Bruce Rankin and Susan Bisatt) pledge their love at the fountain—actually the garden at Thorpe Tilney Hall in Lincolnshire, home of Pavilion's founder, Freddie Stockdale.*



This is opera—full-blooded and glorious—performed on the scale of chamber music.



DERRY MOORE

singers a year and has a genius for finding young talent. Those not quite good enough for him "are sure to get a good job at Covent Garden," he says. He's not joking. His standards are very high.

There are no footlights, and the usual stage illusions don't work. Realistic detail sets the scene and the century. When Despina lifts the lid on the pot of hot chocolate, steam rises; when the rough Maddalena vamps the duke in *Rigoletto*, she wears great quantities of a perfume way to engage people's emotions.

"I love to see how audiences react," he continues, "particularly husbands who begin by thinking they would rather be at home. Gradually they get involved in the story, and by the time we get to the husband-and-wife squabble scenes in *Figaro* or *Don Pasquale*, that's when the smiles really begin to come.

"I want everybody to identify with all those emotions, and I want them to feel that the characters inhabit the entire house. The girls who take



MARTIN BLACK

LEFT: *A performance of* Così Fan Tutte *at Attingham in Shropshire, a National Trust property, takes advantage of the strikingly skylighted Picture Gallery. Bryan Evans, musical director of Pavilion Opera, presides at the piano.* ABOVE: *A curtain call—minus the curtain—for the cast of* The Marriage of Figaro, *performed in the Stone Hall of Burley on the Hill, Leicestershire.*

chosen to suit the part, a little number called Fracas; when the count loses his temper in *Figaro* he thumps the table so hard that the objects on top usually bounce off.

That's Freddie Stockdale's kind of realism, and he says, "I knew the singer wouldn't bang hard enough, so I offered him a bonus for everything he gets off." What happens if he breaks the table? "He gets a double bonus. We need that kind of detail to build up a series of frames; then the whole becomes believable. That's why realistic opera suits us best: The story is like a novel, but backed up by that glorious music it's an unbeatable

props on and off are always dressed in character, usually as servants, but for *Fledermaus* I gave them a choice—topless or cancan girls. They sensibly chose the latter."

Singers know how to play to an audience, catch the collective eye and hold it. They know how to temper the drama for the smaller space, where a raised eyebrow or a fleeting look may be enough.

Freddie Stockdale chooses the operas carefully to this scale, and says he would never do *Aida*, for one: "Not because of all those giraffes and elephants—the triumphal procession

continued on page 107



DERRY MOORE

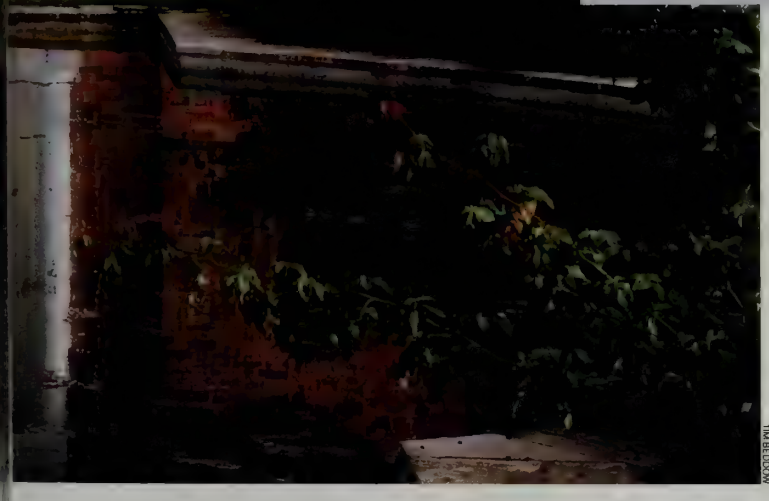
"I want the audience face-to-face with all the private and intense emotions of opera."

LEFT: *The pavilion from which Pavilion Opera takes its name stands on the grounds of Thorpe Tilney Hall. An opera lover who "sold a house on a grouse moor in Scotland" to finance his passion, Freddie Stockdale (opposite inset) had the hall specifically designed for private performances of opera, and the enterprise grew from there.* BELOW: *A pensive moment from* Così Fan Tutte *in Attingham. Original room decoration is by George Steuart, with additions by John Nash.*





DERRY MOORE



TIM BEDDOW

GETTING TICKETS

Highlights of Pavilion Opera's 1989 season include a gala performance at Versailles in June of The Marriage of Figaro. La Traviata *is scheduled for July 19 at Sandringham House, Norfolk (one of the queen's residences), and on September 29 at Warwick Castle. Other performances currently on the agenda:* Don Giovanni, *early April at the Royal Academy of Arts in London;* La Traviata, *May 18, Lancaster House, London;* Don Pasquale, *July 25 at Goodwood, near Chichester. To receive a complete schedule, to order tickets or to book the company for a private party or charity event in Britain or abroad, contact Christine Baxter at Pavilion Opera, Thorpe Tilney Hall, Lincolnshire, England LN4 3SL; 44-5267-231.*


ANY · MCMIX ·



COURTESY ESCUDO DE ORO

BARCELONA BEAUTY

The Palau de la Música Catalana

TEXT BY ROBERT HUGHES

PHOTOGRAPHY BY JANÉ & OSÉS

Exuberant modernist decoration covers Barcelona's Palau de la Música Catalana, now under renovation. Lluís Domènech i Montaner (in a Ramón Casas drawing, above) designed the Palau for the Orfeó Català, or Catalan Choral Society. OPPOSITE: *A mosaic depicts Orfeó members and a figure portraying Catalan music.* BELOW LEFT: *Busts of Palestrina, Bach and Beethoven top an arcade.*



The world's most ravishing, soothing, horripilating, distracting concert hall (it depends on whom you read) rises like some spiny, tesselated sea beast on the Carrer Sant Pere Més Alt, just off the Via Laietana in Barcelona. It is the Palau de la Música Catalana, or Palace of Catalan Music, the finest ceremonial structure produced by the swirling of ideas and motifs from Art Nouveau to Moorish Revival that Spaniards, at the turn of the century, called Modernismo.

Barcelona, Paris and Vienna were the three glittering capitals of 1900s



style, but most Catalan architects and designers are still little known outside Spain; compared to Hoffmann or Horta, Guimard or Mackintosh, they are ridiculously underappreciated. The exception, of course, is Antoni Gaudí. But how many of the thousands of tourists who visit the Sagrada Familia or the Parc Güell have heard the names, let alone sought out the buildings, of Josep Maria Jujol (1879–1949), Josep Puig i Cadafalch (1867–1957) or Lluís Domènech i Montaner (1850–1923)? Fin-de-siècle Barcelona had the reputation of a



one-architect city—an idea that gets more absurd the better one knows the place. Nobody doubts Gaudí's genius, but such men do not grow in isolation; and Domènech, who designed the Palau, was surely his peer.

The Palau has always been loved—and often suspected of treachery to music. Josep Pla, the late Catalan writer, wrote in 1918, "I do not ask that the Palau be torn down . . . just that its concert hall be made mediocre, simplified, so that people with a visual bent can go there and listen to music without having to shut their eyes. . . . The place is all excess—feverish, disturbing, a jumble."

Before the recent restoration—which will be completed by the end of the year—the Palau was impossibly cramped. The stage entrance is nobly atmospheric, a plunge below street level into richly gloomy Gothic vaults sheathed in polychrome tiles—but there were no dressing rooms worth the name; even Montserrat Caballé had to change in a kind of cupboard. Getting a cello, let alone a piano, onto the stage from the basement was difficult—not that it de-

BELOW: *Ablaze with color, the three-tiered concert hall is filled with ceramic, stone and stucco ornamentation. Flanking the proscenium arch are two sculpture groups by Pau Gargallo i Catalán: Featuring a herm of folk musician Josep-Anselm Clavé, the group at left symbolizes popular song, while classical music is embodied by Beethoven and Wagnerian Valkyries at right. Medieval-inspired chandeliers encircle the columns.* OPPOSITE: *Rays of sunlight culminating in angelic faces illuminate the central skylight.*







terred Pablo Casals, the supreme Catalan musician of the twentieth century, from thinking of the Palau as his second home.

The ceramic revetments that cover every surface—thick patinas of pink, chrome yellow, amber and lustrous reddish gold—produce such a chatter of echoes that one might be in a subway or a Turkish bath. The sound insulation was originally so poor that the main hall above and the basement rehearsal chamber couldn't be used at the same time. Even in the concert hall itself, the strains of a Bach *Magnificat* were often punctuated by church bells next door, taxis honking at the porte cochere or the crowing of cocks (Catalan roosters crow all day, not just at dawn) on the nearby roofs.

Gaudy old dame that she is, the Palau smelled musty in winter and was so ill-ventilated that no concerts could be held in the five hot months of the year. It lacked decent cloakrooms and even a proper bar. By modern standards of auditorium design the place was all wrong; there were too many seats—eighty of them have since been removed and others expanded—and the reverberation time in the auditorium was too short for symphonic music, while the stage was so small that fitting a full symphony orchestra onto it required the craft of a meat-packer, not a conductor.

Perhaps it was best not to think—as you were borne into the foyer with the surging crowd on a big night and stared in jostled wonder at the glittering walls of pink and pale green stained glass, the flamboyant heraldry, the staircase balusters of amber glass with a golden twist of ceramic through the middle, the assertively floriated lamps and the enticing ripple of balconies—what would happen in this congested jewel box if a fire broke out. In the words of one of the Palau's own brochures about the restoration, "the stairways and exits are absolutely insufficient to . . . guar-

TOP LEFT: *Fan vaults around the hall are embellished with mosaic peacock feathers; the vaults beyond are studded with pink and pale green ceramic roses.* ABOVE LEFT: *Catalonia's coat of arms—a recurring motif—is set in mosaic at the center of the stage wall.*

THE SOUNDS OF MUSIC

Apart from performances by the Orfeó Català, a number of noteworthy concerts are scheduled for the Palau de la Música Catalana's 1989 season, including, in March, the London Philharmonic Orchestra and Chorus conducted by Carlo Maria Giulini, and Vladimir Ashkenazy; appearances by Alícia de Larrocha, the London Symphony Orchestra, conducted by Lorin Maazel, and the Philharmonic Orchestra of Leningrad are also planned. The Palau will be closed July through September while the finishing touches of the long-awaited renovation are completed. For reservations and information call 317-99-28. The Palau is located at Amadeu Vives, 1, at Carrer Sant Pere Més Alt.

antee a prudent evacuation time." However, its devotees have always felt that if one is going to die tonight it might as well be in the Palau. What the place lacked in American amenities it abundantly made up for in Catalan soul.

The idea for the Palau was born amid the cultural euphoria that filled Barcelona in 1888, the year of the Universal Exhibition. This trade fair was meant to be a Spanish event, but Barcelona was the industrial and mercantile capital of Spain—the most dynamic and variegated city of high capitalism on the Mediterranean. In the eyes of visitors, the exhibition made "traditional" Spain, meaning Madrid, seem more stuffy and distant than ever. The Catalans, with their usual sardonic feistiness, simply took it as redundant proof of their inherent superiority over Castile.

The main cultural focus of the Barcelona exhibition was on music. Orchestras and choirs converged from all over Europe, evoking wild enthusiasm from the Catalan *gratin*. None of this was a matter of sudden fashion. Since the Gregorian chants of monastic days, the massed human voice had been one of the strongest threads in Catalan culture, especially when raised in folk song. So it was no surprise that after the exhibition some Catalans raised the idea of a permanent center for secular choral music in Barcelona. Their spokesman and director was a composer and conductor named Lluís Millet, who in 1891 founded a body called the Orfeó Català, or Catalan Choral Society, a hybrid of choir and Parnassian club. It began with twenty-eight singers and thirty-seven honorary members—businessmen, artists, writers and musicians whose task was to choose programs, commission new works and raise money. By the end of 1895 the Orfeó's choir had more than doubled, and by 1900 its performances were so popular that

continued on page 108





TOP RIGHT: *An array of female figures—emerging in stucco relief and mosaic at the stage wall—demonstrate 18 ways to make music.* RIGHT: *The landing of the mosaic-faced main stair features an elaborate lamp whose base is sheathed—like the balusters—in amber glass.*



Flowers, alluding to the flourishing of Catalonian independence, adorn the mosaic-covered double colonnade of the main balcony.



THE BEST
THINGS
IN FLIGHT
ARE FREE.

ine wines. Premium brands at the bar. Feature films. And possibly the most gracious, attentive service on arth—now available at 35,000 feet. Economy class in a class of its own... compliments of British Airways.

BRITISH AIRWAYS
The world's favourite airline.



Halekulani

"HOUSE BEFITTING HEAVEN"

Experience heaven on earth. On the beach at Waikiki.

2199 Kalia Road, Honolulu, Hawaii 96815
Call your travel agent or toll-free (800) 367-2343 or (808) 923-2311

The Leading Hotels of the World ® Preferred Hotels



Swimex.™ The Year-round Compact Lap Pool, Where You Swim (In Place) At Your Own Pace.

Swimming is the ideal exercise, and this compact (6′ × 12′) personal pool is designed to let you swim steadily in place against a broad, even adjustable flow – without the crowds, hassles and high expense of large pools.

Swimex™

For Further information write or call Swimex, P.O. Box 328, Warren, RI 02885 Phone (401) 245-1200
Swimex™ is protected by worldwide patents issued and/or applied for.

continued from page 88

people work with me because I know the furniture and they trust my judgment. But it takes time and focus. I don't like to settle for something just to get the job done. Some clients don't want to wait three years for the right bedside table. Others do."

Johnson, who is largely self-taught, recommends spending time in museums to learn about furniture. "Go to the period rooms at the Metropolitan, at Winterthur, at the Brooklyn Museum and at the Museum of the City of New York," he urges. "Also visit historic houses, and of course, go shopping." Johnson's favorite historic houses are the Mark Twain House in Hartford and the Lockwood-Mathews Mansion Museum in Norwalk, Connecticut, "which has incredible Herter woodwork."

Visiting the shops in the country can be a special sort of cultural immersion, since so many are located in old or even historic houses. "Fred Johnston's place in Kingston, New York, is particularly special," remarks the designer about the galleries housed in the old mansion where Martin Van Buren and Washington Irving are said to have stayed.

In the last six years Johnson has been working with architect and partner Alan Wanzenberg. They take on separate projects but team up on others to offer a full range of design services that tie the two disciplines inextricably together. "To be a really good designer you need to work with the architecture," Johnson argues. "Our partnership can provide both," as it did when they designed a clubhouse for Conyers Farm in Greenwich. The project, for collectors Peter and Sandra Brant, involved renovating and expanding an old stone barn and furnishing it with Stickley pieces and other types of American furniture. The result is an Adirondack-style lodge that looks as if it had been there since the turn of the century.

Projects such as these bring the designer more commissions, which means more shopping. Is there any place to get away from work pressures? Johnson confides that he often goes to Water Island off Long Island. "There are no cars—and of course, no shops," he laughs. □

IN DENMARK, IT'S ROSENBOURG.
IN NEW YORK, IT'S THE HELMSLEY PALACE.



Service and appointments fit for royalty—you—our guests.

The Helmsley Palace

455 Madison Avenue (at 50th Street) · New York, NY 10022

THE ONLY PALACE IN THE WORLD
WHERE THE QUEEN STANDS GUARD



Leona M. Helmsley, President

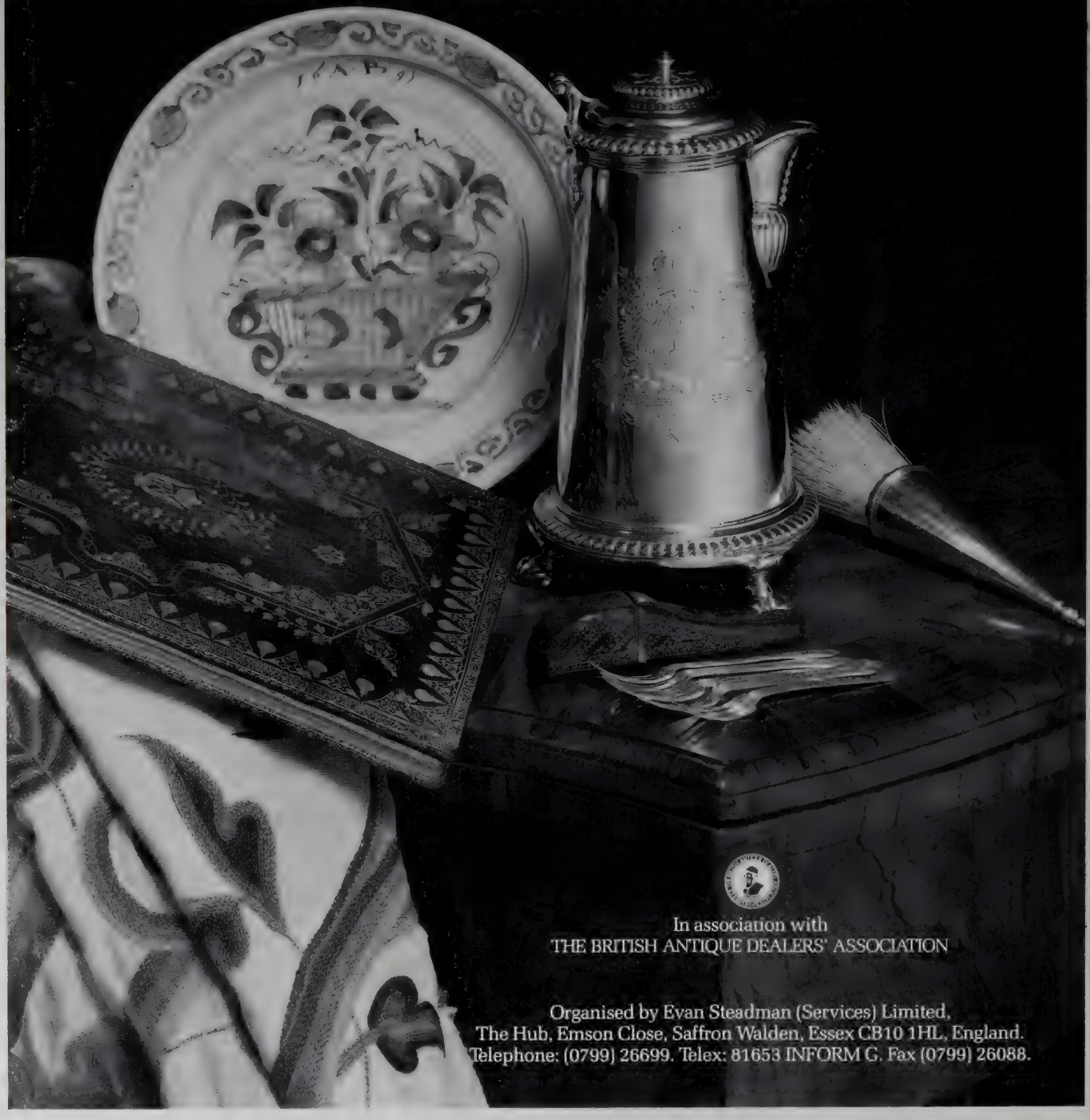
For reservations call toll-free 800/221-4982 in NY 212/686-1624
TELEX 640-543. Or call your travel agent.
The only hotel in New York to ever receive the
Five Diamond Award◆◆◆◆◆
The Leading Hotels of the World®

THE GROSVENOR HOUSE ANTIQUES FAIR

15th – 24th June 1989, Grosvenor House, Park Lane, London W1.

A Tribute to the Age of William and Mary

The Private Preview, by invitation only, will be held on 14th June from 11.00 a.m. – 4.00 p.m. **The Charity Gala Evening** will take place on 14th June from 6.00 p.m. – 9.00 p.m. **The Fair** opens to the public from 11.00 a.m. – 8.00 p.m. on 15th June.
Subsequent days: 11.00 a.m. – 8.00 p.m. except weekends: 11.00 a.m. – 6.00 p.m.
Children under 5 years of age will not be admitted. **Admission price,** including Handbook, 15th and 16th June: £12.00.
Subsequent days: £10.00. **Season Ticket:** £30.00. Details from the Organisers.



In association with
THE BRITISH ANTIQUE DEALERS' ASSOCIATION

Organised by Evan Steadman (Services) Limited,
The Hub, Emson Close, Saffron Walden, Essex CB10 1HL, England.
Telephone: (0799) 26699. Telex: 81653 INFORM G. Fax (0799) 26088.

continued from page 93

isn't important to the story and we could cut it—but because it would be awfully difficult to do a suffocation scene in a tall drawing room.

"I long to do *Fidelio*. Mainly because it has such beautiful music and because it has this thing that is so true in life—the person you're in love with doesn't love you. That would go over very well. The prison scene isn't a problem. It could simply be flickering candles and clinking chains.

"With some operas we would have to take liberties—Tosca would have to die some other way—and I would never do *La Bohème*. Not because it would be difficult to get the feeling of a garret room, but because it would have to be done just as wonderful music, and I don't think it is. In the end we perform just what I like. I can suit myself and have no duty to take on an enlightened bit of Menotti."

Operas are chosen for the rooms, and the accompaniment is usually piano. That decision was made at the first performance in his own pavilion. At the dress rehearsal he didn't feel the orchestra was up to scratch, so he sacked them all and asked his musical director, Bryan Evans, to carry on from piano. "Bryan played brilliantly," he says, "and we've never looked back. It has made the opera possible financially, and it's valid musically since most composers wrote the piano score first. Only Mozart was such a genius that he could dictate up and down the page, all instruments at once. What we're playing is what was there first."

Is there a perfect room for opera? "Square with four rows on each side," he says. "A staircase is a bonus. Every soprano longs to belt out an aria from the top of one. A gallery is useful for balcony scenes or for thundering down in a holy rage.

"I love Baroque rooms, because opera is larger than life and Baroque is the architectural equivalent. After all, the test of any art is whether it makes me gasp. Baroque architecture is most likely to make me gasp. Mozart makes me gasp. Handel doesn't.

"But what I really want to do is stage *Figaro* in the Fragonard Room at the Frick in New York. I've asked them, and they offered me the lecture room. No. *Figaro* in the Fragonard Room. That would be it.

"Of course, the perfect room would also have to have good acoustics. I tend to be cautious about tapestries, where sound gets trapped. A room entirely of marble is torture, like thunder Ping-Pong. We have to cover the floor and hang velvet panels. What is important is to have someone listening carefully at rehearsal to get the balance right, and alert the singers to hold back or push it a bit."

That rehearsal is part of the preparations, which begin at about three in the afternoon, when a small truck rolls up, the prop handlers unload the carpet and the candelabra, the wardrobe master begins ironing shirts. At this point owners tend to put up varying degrees of fuss, though Freddie Stockdale does find that the grander the house and contents, the more relaxed the owners. He remembers asking at one house if he could put a candelabrum on the mantelpiece, and the agreeable answer was, "If you must . . . but it might melt the Turner." What he particularly loved was the way the owner left the option open, and he feels that says a lot about the way houses should be lived in. "Not that we should melt the Turner, but there's no point in having things if the family can't use them."

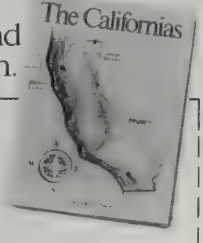
What is essential is a good piano. In the early days they never knew what they'd find, and one night the keys stuck so badly that Freddie Stockdale had to crouch underneath, pushing them all back up after they'd been played. Now it's in the contract: The piano must be in good order.

By five o'clock the carpet is down, candelabra up, and the singers arrive. A brief rehearsal sorts out just where the doors are and helps the company get the feel of the acoustics. Between seven and eight they're on, and an hour after the last applause they've all gone.

The house is quiet again, but there has been a little bustle, a sense of life rekindled as it was when the house was young. The rooms have given much to the performance, but the performance has also given much to the rooms.□

Big Sur Cliffs, Jazz Riffs, Carmel Mission, Deep-sea Fishin', Hearst Castle, No hassle.

The Central Coast reads like a who's who of what's what in the 1989 Discover The Californias Travel Guide. To get your free copy, call 1-800-TO-CALIF, ext. 6264A. Or send us this coupon.



California Office of Tourism, P.O. Box 9278, Dept. T62-64A, Van Nuys, CA 91409.

Name

Address

City *State* *Zip*

The Californias®

© 1989 Calif. Dept. of Commerce. All rights reserved

continued from page 101

it clearly needed a hall of its own.

Just as clearly, the architect would have to be Catalan. The Orfeó Català was the musical expression of what Catalans at the turn of the century called their Renaixença—not a "renaissance" in the sense of quoting Alberti and Donatello, but a rebirth of native Catalan traditions, from medieval architecture and tile work to the ornamental genius of the Mudejar culture in Spain. Its emphasis on folk music was not just a craving for innocence; it represented a distinct political position. The Palau was going to stand for both the resurgence of Catalan nationalism and an ecstatic assertion of its roots in the past. To hire a "foreign" architect, whether Castilian or French, was unthinkable. Millet and his friends in the Orfeó knew exactly whom they wanted: Lluís Domènech i Montaner.

In 1900 Domènech was fifty years old and at the apex of his career. With Gaudí, he was one of the two best-known architects in the city, epitomizing its Renaixença; his office was as preeminent in Barcelona as McKim, Mead & White were in New York. Domènech had taken center stage at the 1888 exhibition with two buildings. One was the International Hotel, since demolished, a five-story building of stone, steel and brick five hundred feet long, whose elaborate décor concealed a modular system that enabled it to be built in a record-breaking eighty-three days—a feat of organization that would be flatly impossible today, and seemed near-miraculous a century ago. The second was the medievalizing brick block of the exhibition's Café-Restaurant, a fantasy object or magic castle that now serves as the Zoological Museum.

These, along with several palaces he built for the new industrial clans of Catalonia, also suggested that Lluís Domènech i Montaner had one edge over Gaudí. He could think up daring, profusely decorated and highly rationalized structures—and build them on time and within cost. The latter, Gaudí could seldom do.

Domènech was as much identified as Gaudí with Catalan independence. Political activist, boulevardier, collector, teacher, grave wit and erudite historian, he was in 1900 one of Catalonia's living emblems. Like Josep Puig i Cadafalch, he was an energetic collector and preserver of earlier Catalan art, from tiles to whole frescoes. He had also been president of a series of politico-cultural groups—the League of Catalonia, the Catalanist Union, the Barcelona Atheneum.

Domènech thought the central government of Madrid hopelessly decadent; his engagement with Catalonia was total. One could almost reduce it to a motto: no roots, no shoots. An article he published in 1878, titled "In Search of a National Architecture," stated the issue flatly in its opening sentence. "The last word of every discussion on architecture—and the main problem of all critical writing—turns inevitably on a single, central idea: an architecture that is both modern and national."

Through his twenty years as director of Barcelona's architecture school, Domènech preached this text. Its main affirmation in his work was the Palau, a union and distillation of the traditional resources of Gothic-Moorish-Catalan craftsmanship—ceramic and stucco sculpture, metal forging, bronze casting, stained glass—assembled under the aegis of a new technology whose signs were the electric light and the steel frame.

> The Palau's décor is a reinvention of Catalonian history as legend.

Domènech thought of his building as the symbol of an oppressed culture, a call to Catalan nationhood. Messianic exhortations and appeals went along with its construction. The ground of the narrow, awkward, wedge-shaped site was broken in the spring of 1905, on the feast day of St. George, patron saint of Catalonia. Six hundred thousand pesetas had been subscribed. Eighteen months later the Orfeó was running out of money.

The Palau lurched on through one fund-raising drive after another, never getting a peseta of public money, and was formally opened on February 15, 1908. By then the membership of the Orfeó had swollen to 185 singers—many of them workmen and artisans who rehearsed in the evenings—and 1,358 associates. "Gentlemen, friends, comrades: This is your house!" exclaimed its president, Joaquim Cabot, after dilating on the "illusions, yearnings, struggles and sacrifices" that lay behind what had been, for Barcelonans, a collective effort akin to cathedral building, a project that had seized imaginations across all the lines of class, from bricklayers to financiers.

To understand the building one has to grasp the structural system beneath its décor. For all the exuberant buttressing and colonnading of mosaic-sheathed brick on its entrance façade, despite the bubbling of colored domes and spiky medieval crockets, the Palau is not a stone or brick shell. It is an iron frame carrying glass curtain walls, and therein lies its astonishing modernity. Like Labrouste's Bibliothèque Ste-Geneviève in Paris, Domènech's Palau is one of the true ancestors of the curtain wall on which almost all significant twentieth-century architecture depends. It is, in fact, a middle term between the stone Gothic building, whose walls could be pierced and opened into stained-glass membranes by channeling stress outward into flying buttresses, and the steel-and-glass face of the modern city. It is both deeply rationalist and feverishly ornamental—a grid burgeoning with roses. With an iron frame, Domènech could prune the columns in the concert hall to a minimum, turn its walls to windows and cut a great hole in the roof.

The iron frame opens the concert hall to a flood of light, and this radiance—pink, glowing, subtly modulated—drenches the eye from the moment you step inside. Three bands of rose-colored glass (one for each seating level), enclosed in flattened

continued on page 110

One of Europe's most dependable cars only lasts an average of six months.



At Hertz, we're always replacing our cars with new ones. In fact, we replace them so often, the average age of a Hertz car in Europe is less than six months.

That's why when you rent with Hertz Affordable Europe, you can be sure that we've done everything we can to give you a good car.

You can also be certain that we've done all we can to give you a dependable one. Because before we rent one of our cars, it goes through 79 checkpoints for safety and comfort. If it fails even one, it's not rented.

Of course, when you rent from us, you also get to take advantage of all the special services that make Hertz Affordable Europe such a great value for vacation travelers. Like unlimited mileage and our 24-hour Emergency Road Service.

Plus, we have over 1300 locations throughout Europe, each with an English-speaking staff.

So call your travel agent or Hertz at 1-800-654-3001. Because at Hertz, we don't just give you a car to drive. We give you a car to trust.

® REG U.S. PAT. OFF. © HERTZ SYSTEM INC. 1989

Hertz

Hertz rents Fords and other fine cars.

Affordable Europe



The Mauna Lani Bay.
A hotel that defines itself.
An experience like no other.
Where you become one with
your surroundings. And all
your possibilities come true.
Renew yourself. Because you
have earned the right. For
reservations, call 800-367-2323
or call your travel agent.

Mauna Lani Bay

An Emerald Hotel, Kohala Coast, Island of Hawaii.
P.O. Box 4000, Kohala Coast, Island of Hawaii 96743
AAA Five Diamond Award • A Member of The Leading Hotels of the World

Take a World class vacation.

Here at Marriott's Orlando World Center your family will discover a whole World of excitement and entertainment that includes; championship golf, lighted tennis, complete health club and sauna, 6 restaurants, 4 lounges and 4 sparkling blue pools.

Marriott People know how.

We're Florida's newest, most spectacular resort, surrounded by 200 acres of lagoons, waterfalls and palm trees.

And yet we're just 5 minutes from the magic of Walt Disney World and Epcot Center.



MARRIOTT'S Orlando World Center
RESORT AND CONVENTION CENTER
World Center Drive, Orlando, Florida 32821 (305) 239-4200, 1-800-228-9290.

BARCELONA BEAUTY

The Palau de la Música Catalana

continued from page 108

Tudor arches, sweep around the hall. The windows are inset with running floral swags of stained-glass leaves and blossoms; there are stained-glass heraldic shields (the gold and red bars of the crest of Catalonia and the red-on-white cross of St. George) set in each arch. Fan vaults embellished with tracery and giant peacock feathers in gold-and-blue mosaic lead the eye to the ceiling, a wide ripple of shallow vaults studded with pink and greenish-white ceramic roses, each the size of a cabbage.

Every opaque surface—each column, capital, arch, vault and rib—is sheathed in a continuous blossoming of ceramic flowers, a twining of shoots and an interlacing of leaves. The result is an entrancing skin of color laid over the architectonic bones of the concert hall: fugitive, shifting with the light, one moment bulbously opulent, the next half-sunk in the shadows of the ceiling. The eight electroliers that light the hall are like Brobdingnagian tiaras, flamboyant parodies of Hispano-Moresque court jewelry, with some lights imitating pearls or clusters of dates, and others set in nacreous, crinkling glass petals.

But for all that, the main attraction of the hall is its skylight. Done to Domènech's design, it is a masterpiece of Art Nouveau stained glass: a flamboyant blue, gold and vermilion rectangle whose center descends, like a pendant breast, from the ceiling. Radiating from the middle, its formalized sun rays turn into singing angels: a literal "heavenly choir," invoking the ranks of the blessed chanting within the Celestial Rose of the *Paradiso* and the Renaissance belief in the music of the spheres:

> *There's not the smallest orb*
> *which thou behold'st*
> *But in his motion like an angel*
> *sings,*
> *Still quiring to the young-ey'd*
> *cherubins.*

Such elaborate references were natural to Domènech: The décor of the Palau is one long metaphor, a reinvention of Catalonian history as legend. The ubiquitous roses refer to the Jocs Florals, or Floral Games, a medieval poetry festival revived in the

BARCELONA BEAUTY

The Palau de la Música Catalana

1890s as a patriotic Catalan wing-ding. (In 1895 Domènech became its president.) They stand for springtime —a political budding and blooming of an independent Catalonia. Gath-ering flowers in the spring was also one of the chief tropes (or clichés, if you will) of Catalan folk song.

This point, a running motif in the hall, is made even clearer in the Pa-lau's delirious stucco proscenium, the work of a sculptural prodigy in his mid-twenties, born the same year as Picasso—Pau Gargallo i Catalán. Domènech and Lluís Millet gave him his theme: the harmony of nationalist folk song and "universal" classical music. The left side invokes *cançó popular*, or popular song, symbolized by a herm of Catalan folk musician Josep-Anselm Clavé, next to whom a plaster tree of life springs upward and out over the stage; below Clavé's bust, young girls sit amid wild roses and a votive garland, an allusion to his best-known song, "Les Flors de Maig" ("The Flowers of May").

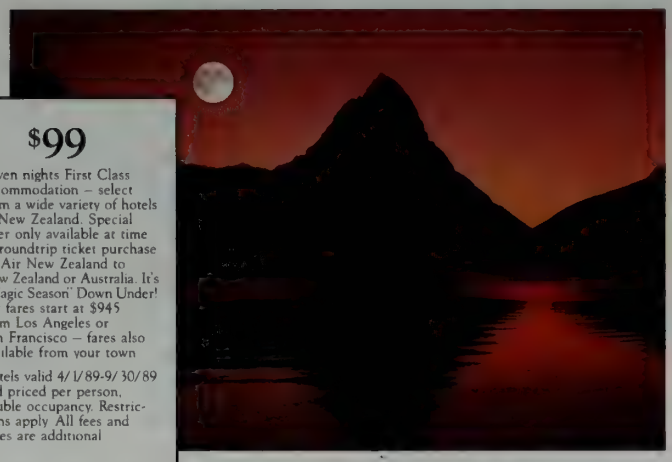
On the right side is classical music: A bust of glowering, snub-nosed Bee-thoven stands between two columns of the Parthenon; a billowing cloud of stucco smoke (the breath of Ge-nius, of course) wreathes upward and turns into Wagner's Valkyries gallop-ing and shrieking across the arch on their flying horses. (There are also two Gargallo Pegasuses bracketing the ceiling at the back of the hall.)

Clavé, one should note, is looking down on the immortal Ludwig. This startling confection stops the eye with a jolt: Its stark whiteness, against the richly nuanced pink, amber and russet of the rest of the concert hall, is as shocking as ectoplasm. And Gargallo's fictive Parthenon jammed into the organic surface of Modern-isme has a near-Surrealist oddity.

Past the proscenium there is a final outbreak of Catalan fever: The semi-circular stage wall carries a ceramic mural of eighteen neo-Gothic dam-sels on a lustrous terra-cotta ground, a superfluity of Muses, representing eighteen ways of making music, from the guitar and the bagpipe to the hu-man voice. Flat mosaic and fluttering profiles below the waist, they become

continued on page 114

New Zealand. There's magic in the air.



$99

Seven nights First Class accommodation – select from a wide variety of hotels in New Zealand. Special offer only available at time of roundtrip ticket purchase on Air New Zealand to New Zealand or Australia. It's "Magic Season" Down Under! Air fares start at $945 from Los Angeles or San Francisco – fares also available from your town

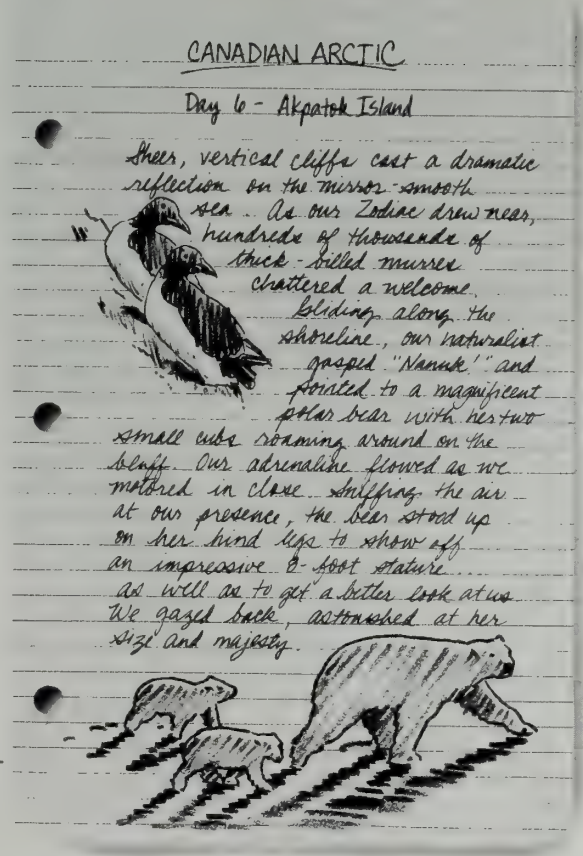
Hotels valid 4/1/89-9/30/89 and priced per person, double occupancy. Restrictions apply All fees and taxes are additional

It's a feeling you get from an enchanted land, unlike any you've seen before. It's the overwhelming tranquility that envelops you in a timeless, unspoiled world of yesterdays and tomorrows. It's the magic of New Zealand. And it's all yours, in special value-added vacations from one of the world's best airlines. Come fly with us on the newest fleet of 747s in the Pacific.

Air New Zealand. Every vacation you've ever dreamed of.

air new zealand

Call your IATAN Travel Agent or Air New Zealand In U.S.A., 800-262-1234, in Hawaii and Alaska, 800-521-4059, in Canada, 800-663-5494



WHILE SOME DREAM OF ADVENTURE, OTHERS LIVE IT.

Society Expeditions Cruises. The leader in expedition cruising, featuring expert lecturers. Canadian Arctic and Hudson Bay, 14-17 days, from $4,050. 3131 Elliott Ave., Suite 700, Dept. N9AD03, Seattle, WA 98121

Name_____

Address_____

City_____ State_____ Zip_____

Phone_____

Travel Agency_____

Please send me free information on: ☐ Amazon/South America ☐ Antarctica ☐ Borneo/Malaysia ☐ Canadian Arctic/Greenland ☐ Hudson Bay ☐ Indonesia ☐ Nova Scotia/ Cape Cod ☐ South Pacific/New Guinea

For more information, see your travel agent.

© Society Expeditions Cruises 1989

SOCIETY EXPEDITIONS CRUISES



Architectural Digest Travels

The excellent companies listed below are prepared to send you information on their fine services and products. *The brochures are free* except where an amount is specified. Simply circle the number(s) on the card corresponding to the numbers next to your preference. (We have included two cards for the convenience of another interested reader.) Return the card to ARCHITECTURAL DIGEST TRAVELS, P.O. Box 1727, Sandusky, OH 44870. Please enclose a check or money order for any priced item, plus $1.00 (total) to help cover handling charges for any order. Each brochure will arrive under separate cover—directly from the companies listed in the offer.

1. ADMIRAL CRUISE LINES. 3- or 4-night Supercruise® from Miami aboard the Emerald Seas to Nassau, Freeport and a private island. Largest staterooms, great food and shows.

2. ADMIRAL CRUISE LINES. 3- or 4-night Supercruise® on the Azure Seas from Los Angeles to Mexico's Baja, Catalina Island and San Diego.

3. ADMIRAL CRUISE LINES. 7-night Supercruise® on the Stardancer to breathtaking Alaska. Sail from Vancouver, B.C., to Juneau, Skagway, Haines and Ketchikan.

4. ADMIRAL CRUISE LINES. 7-night Supercruise® on the Stardancer to the Mexican Riviera. Sail from Los Angeles to Puerto Vallarta, Mazatlan and Cabo San Lucas. Complete casino and fitness center.

5. AIR NEW ZEALAND. Experience Award-Winning Service and Special "Magic Season" Vacations aboard the newest 747s to Australia, New Zealand, Tahiti, and Fiji. Call toll-free today 1-800-262-1234.

6. AMELIA ISLAND PLANTATION. Amelia Island Plantation is one of the most naturally beautiful resort communities in the world. We offer a variety of travel literature including an eight-page oversized brochure full of color photos; a quarterly four-color newsletter; monthly calendars of activities; golf, tennis and recreation brochures and a comprehensive Resort Guide.

7. ARUBA. This is the friendly island in the Dutch Caribbean where the sun shines all year 'round. Our happy island offers an incredible variety of excellent dining choices, terrific shopping, casinos and nightlife, architectural ruins, fantastic diving and water sports. Send for information about one happy island. Then come!

8. THE BOCA RATON HOTEL AND CLUB. Of the world's greatest resorts, only one is truly noble—Boca Raton Hotel and Club. Quite Simply the Best. A Mobil Five-Star, AAA Five-Diamond resort.

9. BRITISH AIRWAYS. British Airways participates in four frequent flier programmes. Send for more information.

10. CALIFORNIA OFFICE OF TOURISM. 196-page travel guide to the Californias. Divides the State into twelve different regions. Write or call 1-800-TO-CALIF, extension R64.

11. THE CAYMAN ISLANDS. An elegant British Crown Colony, The Cayman Islands have beautiful beaches, dramatic diving, set in the Caribbean. Brochure describes Islands and package features, rates.

12. DELTA QUEEN STEAMBOAT COMPANY. Full-color deluxe brochure describing spectacular 2- to 12-night Mississippi and Ohio River paddlewheel vacations aboard the legendary Delta Queen and the magnificent Mississippi Queen. Highlights breathtaking views, gourmet cuisine and great entertainment in 65 fascinating pages. Call toll-free 1-800-543-1949.

13. DUNMORE BEACH CLUB. Discover a vacation paradise at Dunmore Beach Club. Enjoy the casual tempo, superb cuisine, sparkling beaches and private guest cottages. On Harbor Island in the Bahamas, enjoy 3½ miles of spacious beach and some of the finest waters for fishing, snorkeling and scuba diving.

14. FRANCE. Just for Fun. Join the Bicentennial Celebration of the French Revolution. The land of chateaux, cathedrals, extraordinary museums. Food, wine, and fashion....For a wonderful vacation, come take a drive through France this year. You'll arrive in style with Hertz, the number one car rental company in the world.

15. HAIG POINT-DAUFUSKIE ISLAND, S.C. Haig Point on Daufuskie Island, S.C., is an exclusive island community featuring one of the world's great seaside golf courses and a variety of great lifestyles, including homes, townhomes and home sites. Haig Point's the way to luxury. A videotape tour is available for $8.00.

16. HELMSLEY PALACE. In Denmark, it's Rosenbourg. In New York, it's the Helmsley Palace. Service and appointment fit for Royalty—you—our guest.

17. HEMPHILL HARRIS. Deluxe Escorted and Independent vacations. Worldwide destinations with frequent departures from one to six weeks. Ask for our "Collection of Deluxe Tours Brochure" or individual destination brochures. The Orient & China, China (only), India, Africa, the Middle East, Europe, the South Pacific, South America, World Cruise by Private Jet, Horizon's European Canal Cruises. U.S.: 800-421-0454. CALIF: 800-252-2103. CANADA: 800-367-8075.

18. KIAWAH ISLAND, SOUTH CAROLINA. 10,000 acre sea island with 10 miles of Atlantic beach, located south of Charleston, S.C. Two world-class tennis facilities, three championship golf courses designed by Nicklaus, Player and Fazio. Inn and villa rentals. Colorful 32-page Kiawah Magazine.

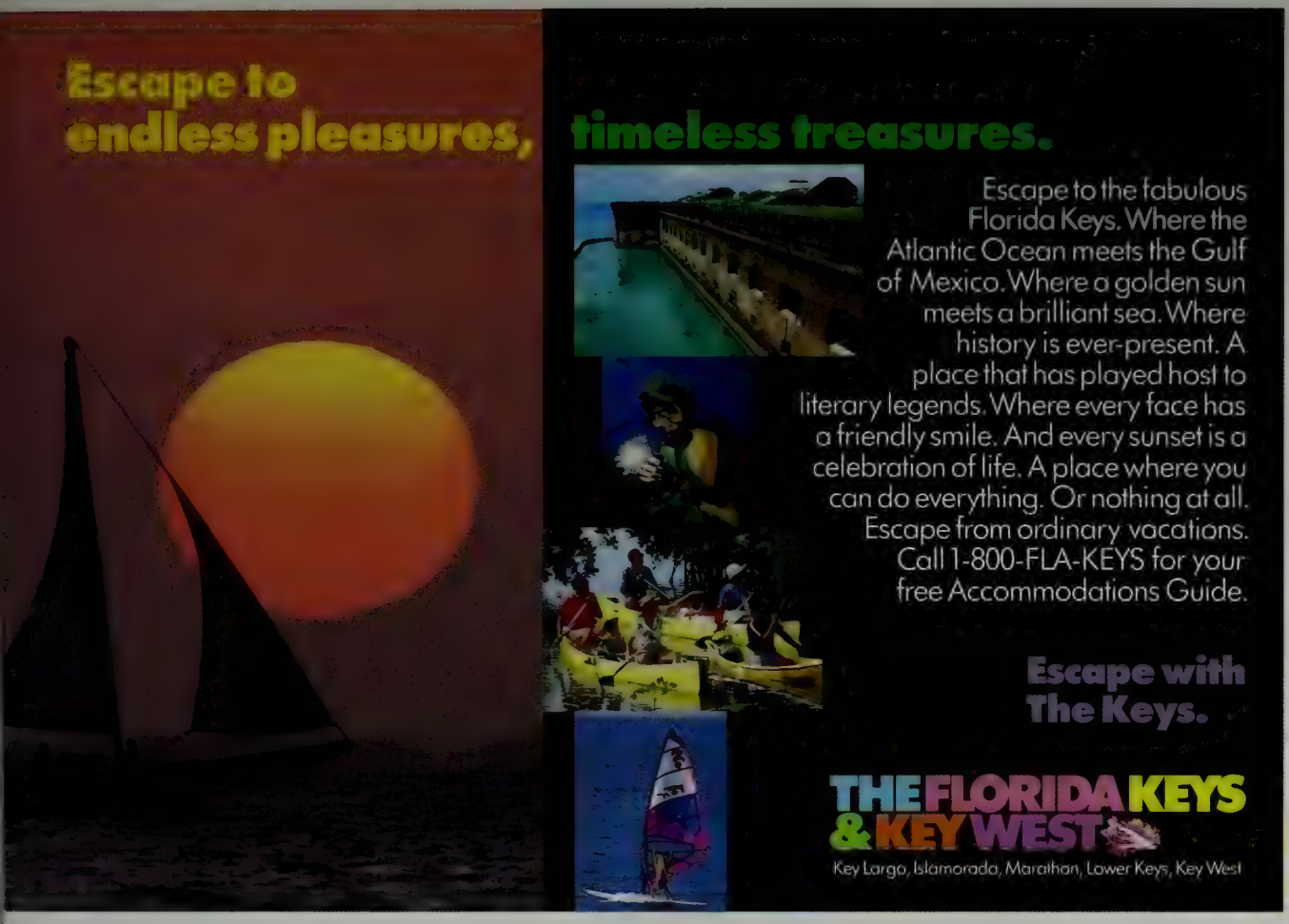
19. KIAWAH ISLAND VILLA RENTALS. Island Resort only 21 miles from historic Charleston. Deluxe villa accommodations. 3 championship golf courses, 2 world-class tennis centers, 10 miles of beach, great restaurants and exciting shops. Call for Vacation Guide toll-free 1-800-845-3911, ext. 37. (In S.C., 1-800-638-0098)

20. LANCASTER GROUP HOTELS. A Tradition of Excellence—Lancaster Group Hotels. The Lancaster, in downtown Houston's Financial & Theater District. In New Orleans, Hotel Maison de Ville in the French Quarter and The Pontchartrian Hotel in the historic Garden District. The Fairmount Hotel in downtown San Antonio at The Riverwalk.

21. LARK LUGGAGE. Lark is a total concept in luggage for the professional traveler. A range of suitcases, garment bags and carry-on cases. This smart and stylish luggage is a favorite of sophisticated business executives worldwide.

22. MARRIOTT'S ORLANDO WORLD CENTER. Discover golf, tennis, free-form pools and a unique variety of dining possibilities nestled within our tropical paradise of lagoons, waterfalls and palm trees. All just 5 minutes from the magic of Disney and EPCOT. (407) 239-4200.

23. MAUNA LANI BAY. A perfect blend of sophisticated luxury, superb cuisine, world class golf and tennis, and Hawaiian



ttitudes. Mauna Lani Bay is truly life as you might wish it. Our beautiful white sand beach is perfect for swimming, sunning, norkeling and diving. Here at Mauna Lani, you can abandon eality and indulge yourself as nowhere else.

24. MONROE COUNTY TOURIST DEVELOPMENT COUNCIL. Escape to endless pleasures and timeless treasures. Escape to he fabulous Florida Keys. Sun, sail, fish, dive, dine, shop and visit istoric sights. Do it all. Or do nothing at all. Call 1-800-FLA-KEYS or your free Accommodations Guide. Then escape with the Keys!

25. NORWEGIAN CRUISE LINE. Set sail for the time of your ife. Wonderful 3, 4 and 7-day cruises to the Bahamas and Caribbean aboard Norwegian Cruise Line. Five beautiful ships vith exquisite food and top-notch entertainment.

26. PALM-AIRE SPA RESORT. World-class spa and sports etreat in tropical Florida environment. Unsurpassed services. Brochure details seven spa and sports packages and costs.

27. RITZ-CARLTON HOTELS. Uncompromising personal ervice, superb dining and gracious accommodations. Atlanta downtown). Buckhead (uptown Atlanta). Boston. Laguna Niguel, o. Calif. Naples, FL. New York. Rancho Mirage (Palm Springs). Vashington, D.C. Phoenix. Dearborn. Sydney, Australia. eservations call 800-241-3333 or send for information.

28. ROYAL VIKING. Royal Viking Line's Worldwide Cruises sail o 165 ports on six continents. For a 1989 Cruise Atlas, call 800-26-0821.

29. SCOTTSDALE PRINCESS. Regally reigning over 450 acres f landscaped desert, this luxury resort features the Southwest's ost extensive recreational facilities with two 18-hole TPC golf ourses, nine tennis courts, three heated pools, full-service health lub/spa. Elegant and spacious accommodations, four superb estaurants and nighttime entertainment.

30. SOUTHAMPTON PRINCESS. Majestically situated on 100 cres. Bermuda's premier luxury resort offers spacious rooms and scenic views, as well as complete recreational facilities including private beach club, indoor/outdoor pools, tennis and golf. Outstanding and varied cuisine included in the Royal Dine Around providing a choice of nine superb restaurants.

31. SOCIETY EXPEDITIONS. Expedition Cruise to the Canadian Arctic. Discover the Canadian Arctic with Society Expeditions Cruises. Experience the wildlife, people, history, and scenery of this enchanting region.

32. SWIMEX™. The Current Pool™. The year-round lap pool that has revolutionized exercise in water. Swim in place against an adjustable, broad, even water current that provides a smooth swimming experience in a personal swim area approximately 12' x 6' x 4 feet deep. No high pressure jets. For fitness, fun, hydrotherapy.

33. TRUST HOUSE FORTE P.L.C. Grosvenor House, overlooking London's 360-acre Hyde Park, is the RAC five-star hotel of the year for 1988. The 390-bedroom, 70-suite hotel combines old world style elegance with modern facilities such as the health club and full air-conditioning.

34. UNITED STATES VIRGIN ISLANDS. St. Croix, St. John, St. Thomas. The year-round destination with less than a 5° F difference in temperature from winter to summer. Cool trade winds, too. World-class shopping, world-class dining. Make this the summer *you* see what all the excitement's about! Come to the American paradise—*the* quality destination in the Caribbean.

35. WESTIN LAS BRISAS. The delicate fragrance of flowers awakens you. It is hibiscus dancing on the water of the private or semi-private pool accompanying each of the 300 casitas. This is Acapulco from Las Brisas, an exotic resort overlooking crystalline Acapulco Bay. Come share this vision.

36. WINDSTAR SAIL CRUISES. High technology sailing ships with 74 deluxe cabins. Enjoy 7-day cruises; experience the unique aspects of each destination. Wind Star/Grenadines, Wind Song/ French Polynesia, Wind Spirit/Mediterranean.



In the Caribbean, Aruba spells One Happy Island. Bask on seven miles of beautiful white beaches or browse in duty-free shops stocked with luxury goods from around the world. See the sights—delightful villages reflecting Aruba's Dutch heritage, geological sites and a colonial fort. Aruba's clear blue waters beckon windsurfers, water-skiers and sailors. After sunset, Aruba still shines, with exotic restaurants and lively discos, nightclubs and casinos.

Call your travel agent. For a free 24-page color booklet call 1-800-TO-ARUBA (In New York State call (212) 246-3030.)

Bruce Barnbaum



To Explore, Enjoy, and Protect. . .

You and I share a great love of this earth.

The ocean's pounding surf, Spring covering the earth with that season's newness, a bird's song reaching out. . . and we are moved.

We enjoy the earth's beauty, its grandeur. The endless sweep of colors, and sounds, and everywhere, the excitement of life.

And we of the Sierra Club join together to protect the earth.

We invite you to join with us. To explore, to enjoy. To protect this wondrous earth. For all of us. . . forever.

For membership information, write Sierra Club, 730 Polk Street, San Francisco, CA 94109, (415) 981-8634

Sierra Club

BARCELONA BEAUTY

The Palau de la Música Catalana

continued from page 111

startlingly solid above it, leaning out of the wall in full modeling, drapery swirling around their bare arms and necks with a sort of demure, fruity lusciousness. This hemicycle is the work of mosaicist Lluís Bru i Salelles and sculptor Eusebi Arnau i Mascort. Bru also did the more conventional mosaics on the façade arches of the Palau, overlooking the street. But his stage wall is to Art Nouveau ceramic sculpture what the ceiling rose is to stained glass—not only a technical marvel, but perhaps the most spectacular tour de force of its kind and time anywhere in Europe.

And so it goes, grandly, fulsomely, the architecture of festive excess and patriotic ardor. One concert, or even two, is hardly enough to explore the visual surface of the Palau. Josep Pla was right—there is too much to look at. This can be an advantage when one finds oneself stuck with half an hour of black American spirituals incomprehensibly sung by Catalans. But whatever the program, the building's moment of ripeness comes at the beginning of a concert by the

> The Palau is both deeply rationalist and feverishly ornamental.

Orfeó Català, when the whole audience rises with a reverberant clacking of seats and a shuffling of feet, and the conductor leads them through the Orfeó anthem, "El Cant de la Senyera" ("The Song of the Banner"), proscribed for years by General Franco.

They all join in with the Orfeó choir, some more melodiously than others, but none more lustily than the young mayor of Barcelona at his seat on the first tier, Pasqual Maragall, grandson of Joan Maragall, the man who wrote the words. At such moments one can see the mustachioed ghost of Lluís Domènech i Montaner in his pince-nez and suit of clerical black, nodding approval from the back of the stage. □

A new perspective on dining.



E.G. CODY
Trade Showrooms

80 NE 40th St.
Miami, FL 33137
305 374 4777

DCOTA
1855 Griffin Rd.
Suite B112
Dania, FL 33004
305 920 4408

Fax: 305 576 4060

Compose a bedroom of elegance and drama with Classics I, a masterful interplay of Italian neo-classic reeding and stylized shell motifs. Classics I by Bernhardt offers a collection of pieces for bedroom, dining room and living room available in Parchment or pale Alabaster finishes—each an example of Bernhardt's traditional craftsmanship. To obtain a Classics I brochure and upholstery catalogs, send $7.00 to Bernhardt, Box 740, Department M-10-8, Lenoir, N.C. 28645. For additional information, call 1-800-345-9875 (except in North Carolina). Bernhardt furnishings are sold internationally through Bernhardt Galleries and other authorized dealers.

Furniture Makers Since 1889.

BERNHARDT

BERN


A R D T

Contemporary Masters of a Venerable Genre

By James Lees-Milne



FELICIANO/COURTESY MRS. JOHN H. G. PELL

COUNTRY-HOUSE portraiture, a genre with a long and varied history, is still flourishing. In England the mantle of painter, muralist and illustrator Rex Whistler, who was killed fighting in World War II, has to some extent fallen upon the shoulders of New Zealand–born Felix Kelly. But the mantle has changed in substance and



COURTESY OSCAR AND PETER JOHNSON LIMITED

Among the most eminent practitioners of contemporary house portraiture is New Zealand–born Felix Kelly, whose *The Pavilion, Fort Ticonderoga*, 1974 (above), commemorates a summer house built by the Pell family in the 1820s. RIGHT: Old Hall in East Bergholt, Suffolk, serves as the centerpiece for a landscape study by John Constable, circa 1801.

continued on page 122



Who chose the Hakimian?

More and more interior designers are choosing antique rugs from F.J. Hakimian, not only for their customers, but for themselves — especially when they're called upon to design the industry's most prestigious showcases. A case in point; the designer of this year's Greenwich Showhouse: "Look at this magnificent Empire French Savonnerie, it's not timid — it's gutsy! I went to five other galleries before I saw this rug, and when I found it, I knew it was perfect. For color, for patterns, for variety, there isn't anything like Hakimian." And, we might add, for extraordinary design, there isn't anyone like Robert Metzger.

F. J. HAKIMIAN, INC.

Distinctive European and Oriental Carpets
Antique Rugs and Period Tapestries.

136 East 57th Street, Suite 201
New York, New York 10022
212-371-6900

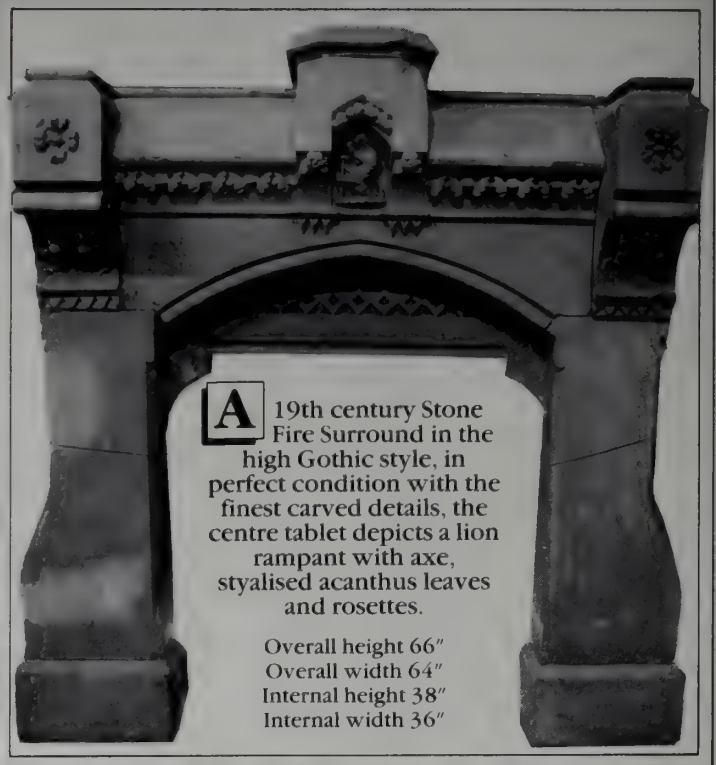
ARCHITECTURAL HERITAGE

Original and Antique Garden Statuary · Chimney Pieces · Complete Panelled Rooms for Home and Boardroom
Oak and Mahogany Doors · Important Stained Glass · Hotel Restaurant and Bar fitments



A pair of 19th century Italian White Marble Urns carved with Greek Warriors above a band of acanthus foliage, the handles carved with portrait masks. Removed from the Formakin Estate, Renfrewshire, Scotland.

Height 68″



A 19th century Stone Fire Surround in the high Gothic style, in perfect condition with the finest carved details, the centre tablet depicts a lion rampant with axe, styalised acanthus leaves and rosettes.

Overall height 66″
Overall width 64″
Internal height 38″
Internal width 36″



Overall height 119″

Overall width 94″

Depth 22″

A superb quality Golden Carved Oak Victorian Bar and Bar Back. The Back Bar is mirrored with bevelled glass. The counter top is marble with a chrome barrel, beer pull and drip tray. The front of the counter is carved with lion masks and cornucopia.



A 19th century Oak Panelled Room having a Dental Cornice and carved top panels; one door and oak fire surround.

Approximately 62′ inclusive.

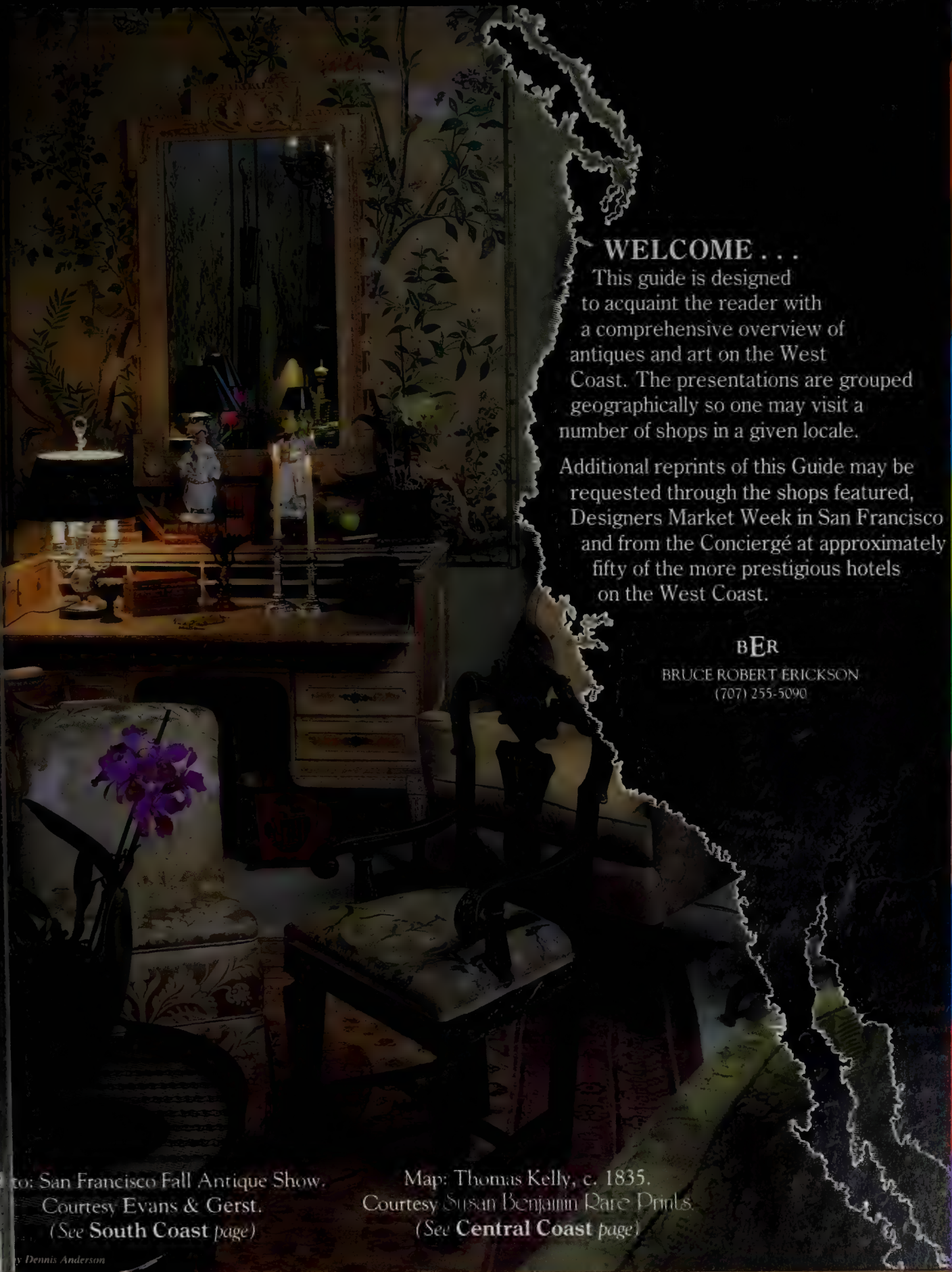
Located in the heart of the Cotswolds. Just 4 miles from Broadway, 8 miles from Stow-on-the-Wold. Shipping arranged worldwide.

One of the world's largest resources for the finest quality Architectural Antiques and Ornamental Gardens Statuary. Contact us with your requirements. Details by return mail.

Taddington Manor, Taddington, Nr. Cutsdean, Cheltenham, Gloucestershire, England GL54 5RY
Telephone: Stanton (038 673) 414 Fax: (038 673) 236

SPRING 1989 ANTIQUES GUIDE

RESOURCE FOR THE CONNOISSEUR, COLLECTOR AND TRAVELER



WELCOME . . .

This guide is designed to acquaint the reader with a comprehensive overview of antiques and art on the West Coast. The presentations are grouped geographically so one may visit a number of shops in a given locale.

Additional reprints of this Guide may be requested through the shops featured, Designers Market Week in San Francisco and from the Conciergé at approximately fifty of the more prestigious hotels on the West Coast.

BER
BRUCE ROBERT ERICKSON
(707) 255-5090

VANCOUVER
SEATTLE
JACKSON SQUARE
SACRAMENTO STREET
DESIGNER SHOWPLACE
SPECIALTY FINE ARTS
EAST BAY AREA
CENTRAL COAST
LA CIENEGA
LOS ANGELES
MELROSE PLACE
SOUTH COAST
LAGUNA BEACH

to: San Francisco Fall Antique Show.
Courtesy Evans & Gerst.
(See **South Coast** page)

Map: Thomas Kelly, c. 1835.
Courtesy Susan Benjamin Rare Prints.
(See **Central Coast** page)

y Dennis Anderson

VICTORIA

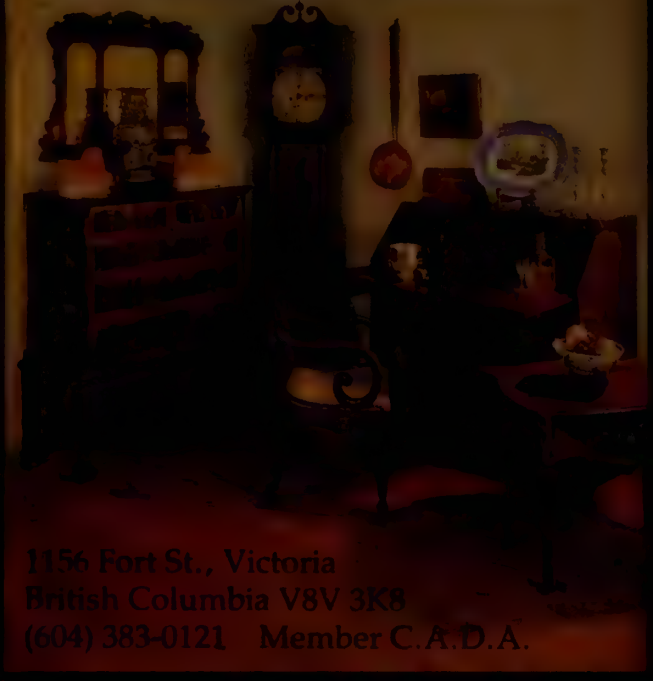
Jewellery · Silver · China
Enamels · Bronzes



Waller Antiques Ltd.
828 Fort St., Victoria, B.C. V8W 1H8 (604) 388-6116
Mon. to Sat. 10 - 5 Canadian Antique Dealers Association

Photo by d'Estrac

Faith Grant
The Connoisseur's Shop Ltd.



1156 Fort St., Victoria
British Columbia V8V 3K8
(604) 383-0121 Member C.A.D.A.

Victoria and Vancouver are just two and a half hours north of Seattle, where the U.S. Dollar is worth about 20% more. Known for being perhaps more English than England, Victoria is a wealth of history and beauty. Victoria's finest antique shops on Fort Street are clustered in a four block area.



NORTH by WEST
Rare maps and prints of America, the Northwest and the World; botanical, military and nautical.
GALLERY: 1016 Fort St. Victoria, B.C. V8V 3K4
MAIL ORDER: P.O. Box 11538 Edmonton, Alberta T5J 3K7

THE SANDS OF TIME
THE GOLDEN CAMEO
1025 FORT STREET
VICTORIA (604) 384-2817
Furniture, Oriental art, antique jewellery, netsuke, inro and lacquer.

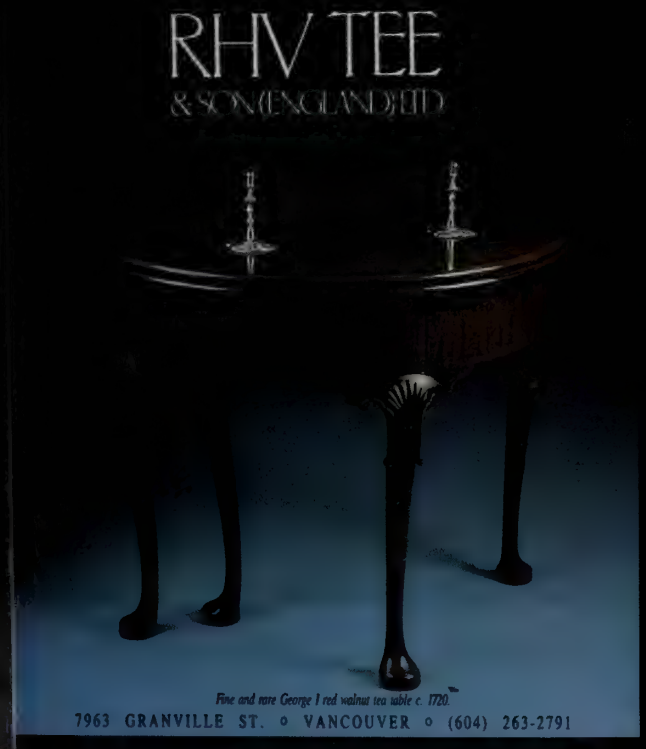
Domus Antica
GALLERIES
18th & 19th century furniture, procelain, glass, paintings, copper, brass and pewter.
1040 FORT ST., VICTORIA
(604) 385-5443

VANCOUVER





Vancouver's antique shops are centered along Granville Street and in the historic "Gastown" area. Antiques over 100 years old and signed original works of art are duty free when certified by a bona fide antique dealer.





SEATTLE

GILMAN
ANTIQUE GALLERY
A Unique Place to Shop



Mon – Sat 10:00 – 5:30
Sun Noon – 5:00

625 N.W. Gilman Blvd.
Issaquah, WA 98021

(206) 391-6640

ISSAQUAH



Porter Davis Antiques

11112 Gravelly Lake Dr. S.W.
Tacoma (206) 588-8085
From Seattle 575-8181

103 University St
Seattle
(206) 622-5310

TACOMA/SEATTLE

KIRKLAND

THE ANTIQUE EXPOSITION
NORTHWEST LARGEST



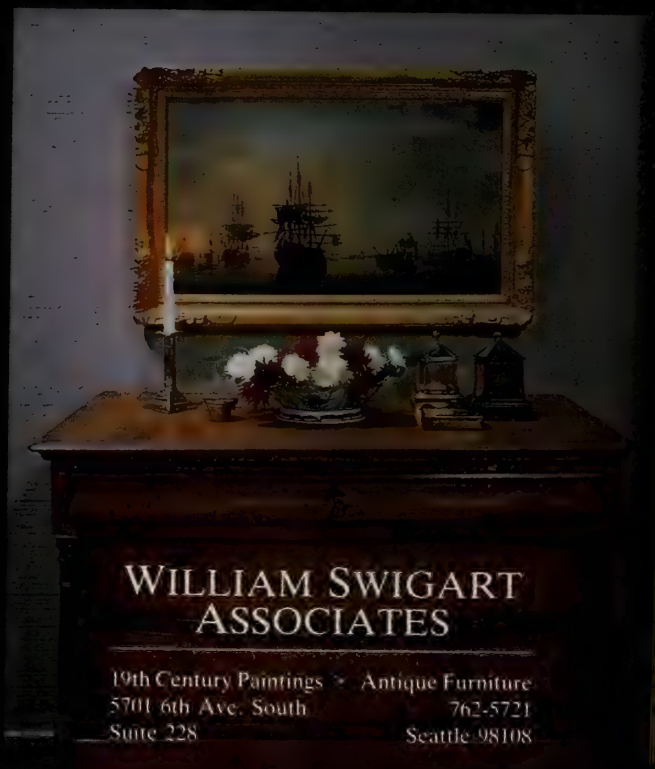
SATURDAY APRIL 22
10 AM – 9 PM

SUNDAY APRIL 23
11 AM – 5:30 PM

JUANITA HIGH
FIELD HOUSE
10601 NE 132nd
KIRKLAND

Manager: Richard N. Mattila

PACIFIC N.W. DESIGN CENTER



WILLIAM SWIGART
ASSOCIATES

19th Century Paintings ~ Antique Furniture
5701 6th Ave. South
Suite 228
762-5721
Seattle 98108

SEATTLE



Photo-Roger Turk

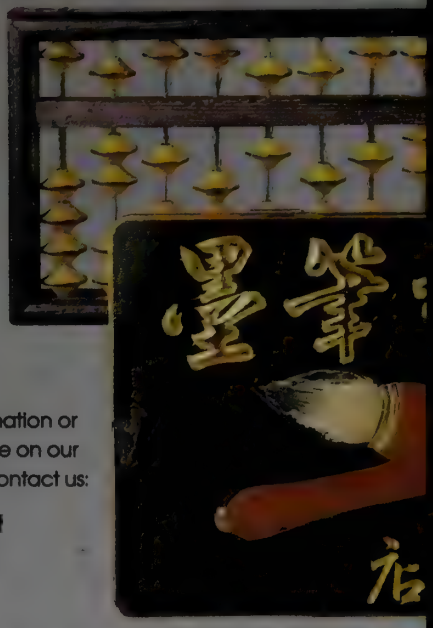
DAVID REED WEATHERFORD
ANTIQUES AND INTERIORS
133 FOURTEENTH AVENUE EAST
SEATTLE, WASHINGTON 98112
TELEPHONE (206) 329-6533
MEMBER, ART & ANTIQUE DEALERS LEAGUE OF AMERICA

Honeychurch Antiques

A continuing selection of fine Asian art & antiques.

Currently exhibiting:

KANBAN Shop Signs of Old Japan



For additional information or if you would like to be on our mailing list, please contact us:

1008 James Street
Seattle, WA 98104
(206) 622-1225

ne Jewel of the Northwest, Seattle combines sophistication with an appreciation of the past. The Pike reet Market and Pioneer Square areas provide a historical abiance as a backdrop for restaurants, clothiers, utiques and of course . . . antiques.

JEAN WILLIAMS
ANTIQUES



115 So. Jackson St. Seattle, WA 98104 (206) 622-1110



GAINES HALLIDAY
INCORPORATED
1121 First Avenue
Seattle, Washington 98101
206/464-0807



Three views, Empire Style table & 8 chairs. Part of a Suite.



SAN FRANCISCO

JACKSON SQUARE

Annalisa Wolf
ANTIQUES



Specializing in German Country Pine made in the 18th, 19th and early 20th century. German acrylic furniture. Biedermeier.

1861 Union St., San Francisco, CA 94123
415 931-6236 *Courtesy to the trade.*

UNION STREET



George Douglas Brewerton, "The Attack on Fort Sumter" Dated 1862. Mixed Media. Signed lower left. 18" x 35"

Brewerton was trained at West Point and accompanied Kit Carson out west. He painted *"The Attack on Fort Sumter"* one year after the beginning of the Civil War.

19th AND 20th CENTURY AMERICAN & EUROPEAN PAINTINGS & SCULPTURE. SPECIALIZING IN HISTORICAL CALIFORNIA, PLEIN-AIR, AMERICAN SCENE, AFRO-AMERICAN & WPA

Atelier Doré, Inc.

771 BUSH SAN FRANCISCO 94108 (415) 391-2423
TUESDAY-SATURDAY 11 - 5 MONDAY BY APPT

NOB HILL

ETHNIC ARTS SHOW

KIM MARTINDALE PRESENTS

THE 5th ANNUAL SAN FRANCISCO ANTIQUE AMERICAN INDIAN ART SHOW & SALE

FEB. 18 & 19
SAT 12-8PM
SUN 11AM-6PM
TO BE HELD AT THE MARIN CENTER SAN RAFAEL, CA

HIGHWAY 101 NORTH OR SOUTH TO SAN PEDRO ROAD MARIN CENTER THEN LEFT ON CIVIC CENTER DRIVE

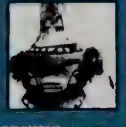
OVER 100 OF THE WORLD'S LEADING DEALERS

PRE 1935 NORTH, CENTRAL, AND SOUTH AMERICAN INDIAN ART

Textiles
Beadwork
Pottery
Historic
Pre-Historic
Pre-Columbian

N.W. Coast
Kachinas
Wood, Ivory
Carvings
Baskets
Jewelry



ADMISSION $4.25 / WITH THIS AD $3.75 FREE PARKING
For Further Information: P.O. Box 141, Agoura, CA 91301
818-889-5187

RESTORATION

C. Mariani Antiques & Restoration



This fine Venetian chest will be restored to its original beauty and will be available for sale.

17 Bluxome San Francisco, CA 94107
415-541-7868 *Clients seen by appointment only.*

JACKSON SQUARE



FINE PERIOD ANTIQUES

***The Antiques Gallery** **
412 Jackson • 415 986-0823

***Carpets of the Inner Circle** **
444 Jackson • 415 398-2988

***Challiss House** **
463 Jackson • 415 397-6999
also at Showplace Square

***Dillingham & Company** **
470 Jackson • 415 989-8777

***Robert Domergue & Company** **
560 Jackson • 415 781-4034

John Doughty Antiques
619 Sansome • 415 398-6849

***Drum & Company** **
415 Jackson • 415 788-5118

***Foster - Gwin** **
425 Jackson • 415 397-4986

***Highgate Antiques** **
732 Montgomery • 415 397-0800

***Hunt Antiques** **
405 Jackson • 415 989-9531

Norman Shepherd Inc.
458 Jackson • 415 362-4145

***Daniel Stein Antiques** **
701 Sansome • 415 956-5620

JACKSON SQUARE

ART & ANTIQUES DEALERS ASSOCIATION

SAN FRANCISCO

Retail & to the Trade
Monday - Friday, 9:00-5:00
* Saturday, 11:00-4:00

John Doughty Antiques Inc.

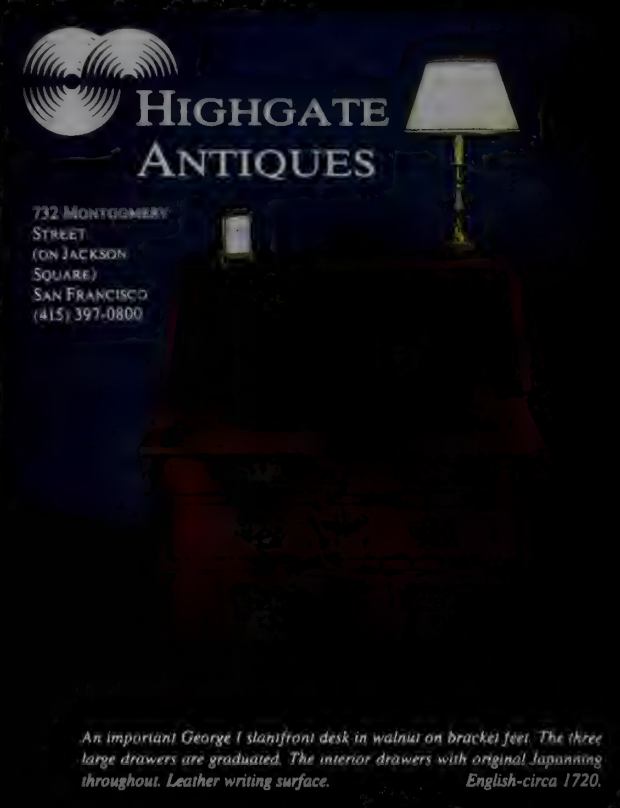


The historic buildings of Jackson Square provide a backdrop to the finest antiques, accessories and art . . .



JACKSON SQUARE

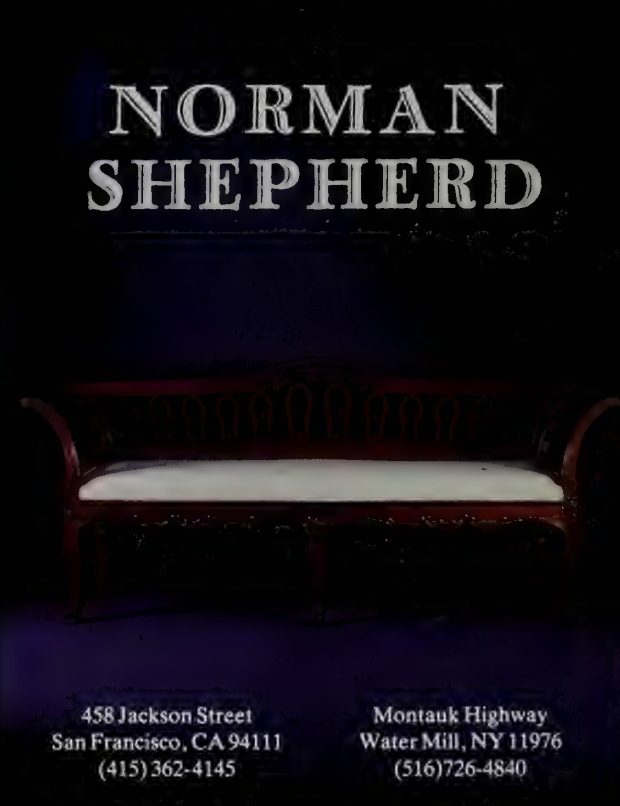




An important George I slantfront desk in walnut on bracket feet. The three large drawers are graduated. The interior drawers with original Japanning throughout. Leather writing surface. *English-circa 1720.*

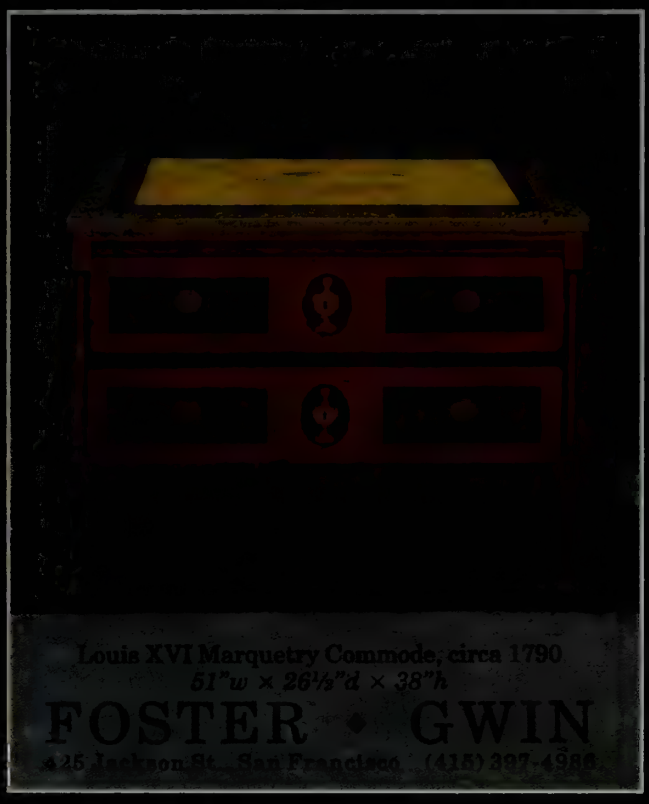
. . . the orignal focus of the antiques trade in San Francisco is the Jackson Square area, reaching from Columbus Avenue to Sansome Street.





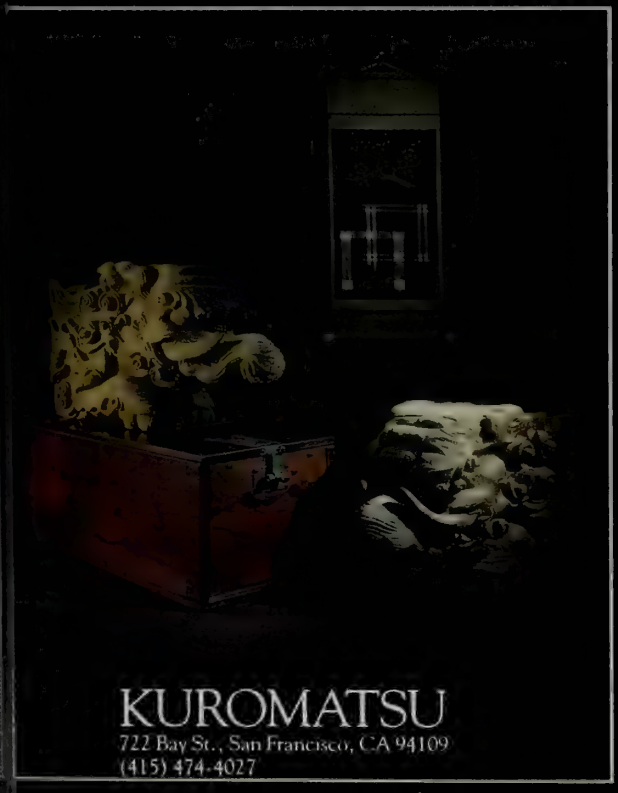
JACKSON SQUARE





ckson Square continues to provide period antiques to the serious collector, accessories r the home and fine art. Validated parking at Jackson and Sansome Sts.

NORTH POINT



LYONS LTD.
ANTIQUE PRINTS

Specializing since 1968 in original period graphics dating from 1490-1900.



British wildflowers by Lady Louden, 1838.

2700 HYDE (AT NORTHPOINT) (415) 441-2202
SAN FRANCISCO, CA 94109. M – SAT 10 – 5:00

SACRAMENTO STREET



Nationwide elegant antique furniture conservation & restoration of private & corporate collections. Maintenance conservation & estate appraisals. All contracted with the classic charm & elequent influences of Europe.

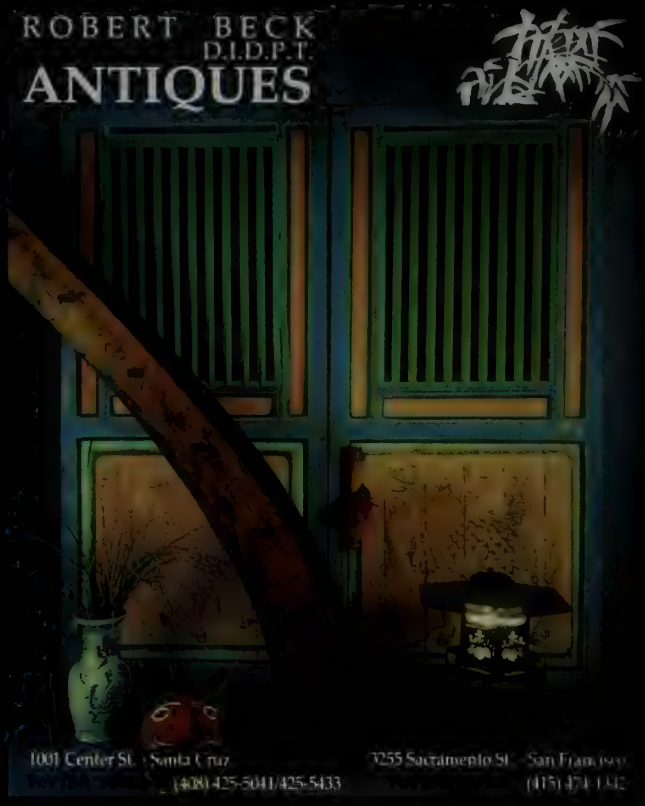
Now open for the sales of elegant Continental & American antiques & decorative items for the decorator & private collector requiring the enduring quality & timeless richness of aristrocatic taste.

CIRCA ATELIER

GILLIAN WINDSOR-MORGAN
Member of THE AMERICAN INSTITUTE OF CONSERVATION.

3556 Sacramento St.
San Francisco 94118
(415) 931-0444

ROBERT BECK
D.I.D.P.T.
ANTIQUES



1001 Center St. · Santa Cruz
(408) 425-5041/425-5433

3255 Sacramento St. · San Francisco
(415) 474-1342

A visit to Upper Sacramento Street in the prestigious Presidio Heights is always a delightful experience. Known as "The Street Where San Franciscans Love To Shop", you will find treasure-filled antique shops, fashionable clothing & accessories boutiques, and adorable children's clothing & book stores.



A Monumental Herter Brothers of New York Rosewood Credenza in its original state. Circa 1860. Dimension: 6 ft. by 4 ft.

The VICTORIAN-DECORATIVE ARTS SHOP
4900 California St. San Francisco 94118 (415) 752-3668



Claire Thomson Antiques
Specializing in English ceramics, furniture & accessories.
3232 Sacramento St. • San Francisco CA 94115 • (415) 567-9898

SACRAMENTO STREET





SACRAMENTO STREET

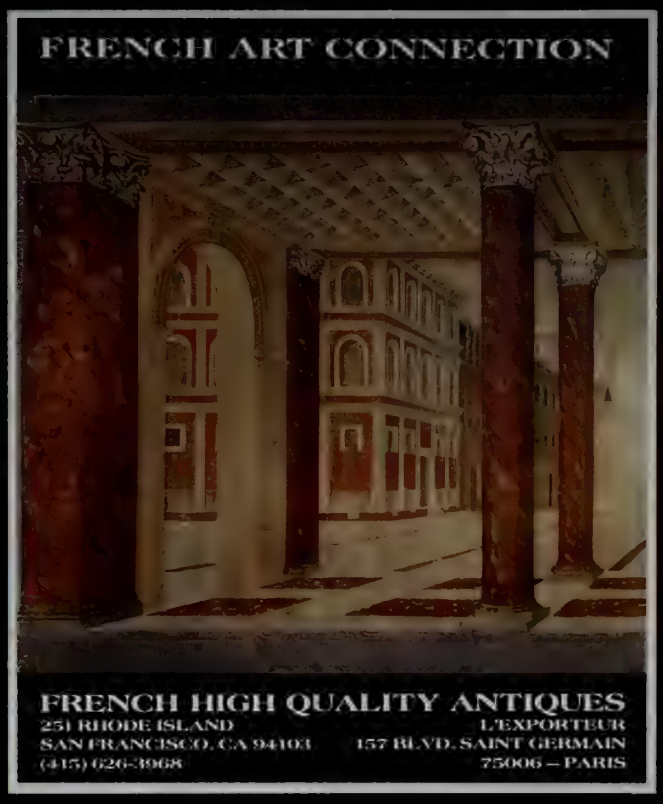
a stroll along the tree-lined street, talking to interested, knowledgeable merchants, finding that resistible purchase – then a break for lunch in one of the many restaurants amid pleasant surroundings, ith attractively presented food and relaxed conversations, completes a day on Sacramento Street.

Claire, *Claire's Antique Linens*





WHOLESALE ANTIQUES





A DESIGNER'S PARADISE, these showrooms cater to clients who understand the place of antiques

NORTH POINT

Charles William Gaylord



OAKLAND



VANINI
FINE IMPORTED ANTIQUES FOR THE TRADE

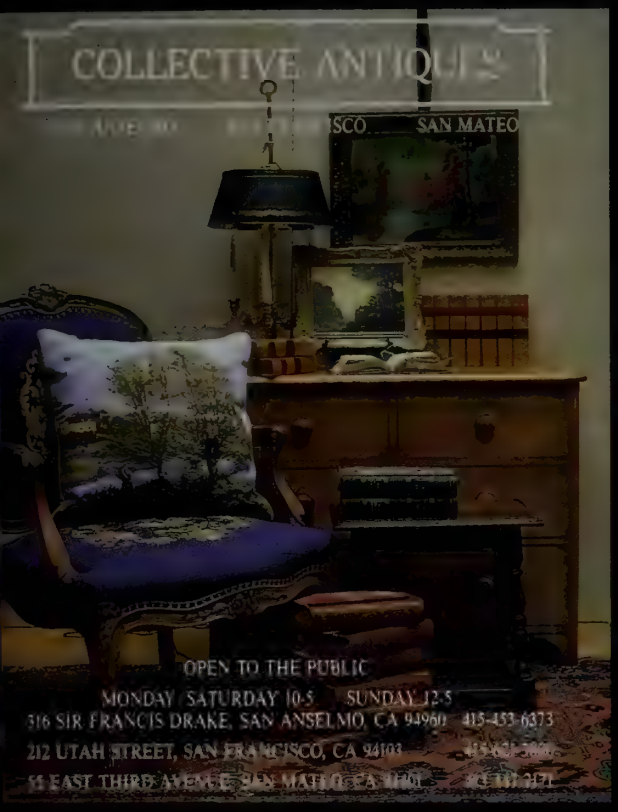
- Fine quality 18th to 20th century antiques at great prices.
- One of the largest selections in the Greater Bay Area.
- A 30,000 square foot showroom.
- Striking and unique accessories in all periods.
- One-of-a-kind pieces.
- Fine furniture from England, Austria, France, Belgium and Germany.
- Each piece selected and purchased by the Vanini Family.



Mon.-Thurs. 8:30-4:00
Friday 8:30-2:00

2325 EAST 12th STREET
OAKLAND, CA 94601
(415) 261-1312

SHOWPLACE SQUARE



AMBIANCE ANTIQUES



Through your interior designer at:

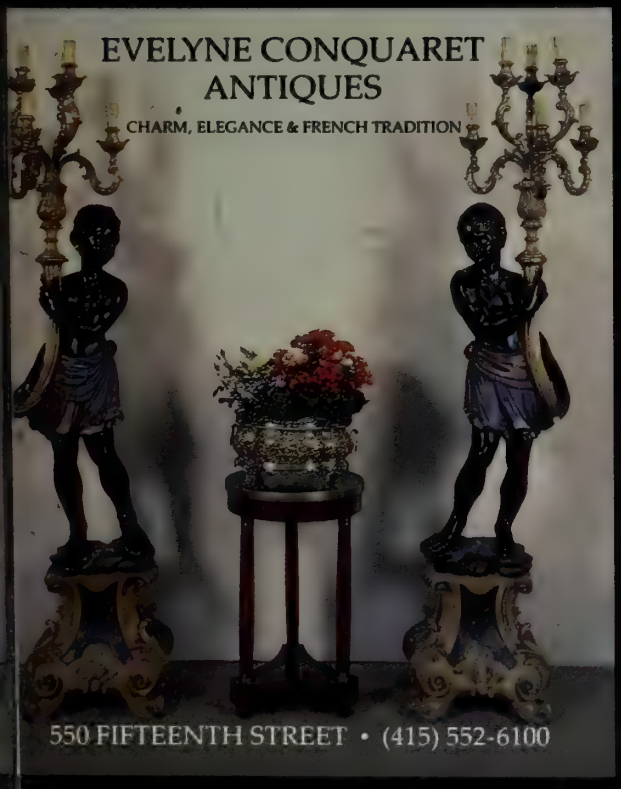
C.L. McRae Showroom
Showplace Square West
550 15th Street
San Francisco, CA 94103
(415) 626-2726 M-F 9-5

Elsie Farris Showroom
Design Center South
23811 Alsio Creek Rd.
Laguna Niguel, CA 92656
(714) 643-2818 M-F 9-5

Retail and Trade at:

Ambiance Antiques
New Locations:
887 Santa Cruz Ave.
Menlo Park, CA 94025
(415) 324-3854 Tues.-Sat. 11-4

interior design. The Showplace Square is a group of buildings in a radius of about four blocks, ntering at Fifteenth Street and Henry Adams.





A family tradition of the finest

Manheim Galleries

550 FIFTEENTH ST. • SUITE 29 • (415) 626-4114

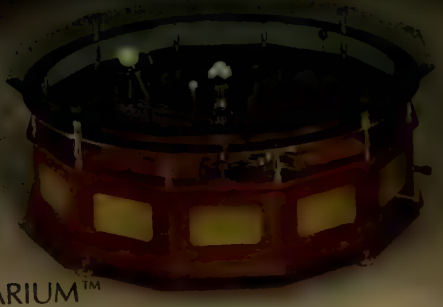
SPECIALITY/FINE ARTS

OJAI

HARDINGS

Mechanical and
Scientific Antiquities
Finely Engineered Models





The
ORBITARIUM™
Astronomical Coffee Table in the form of an orrery showing a mechanically moving solar system.

USART SHOW

**In San Francisco,
an Annual Sale and Exhibition of
American Works of Art of the
18th-20th Centuries, with
72 National Dealers Participating.**



Saturday, February 25, 10am-8pm
Sunday, February 26, 10am-6pm

The Concourse at Showplace Square
Eighth at Brannan
San Francisco

Preview:
Friday, February 24
6pm-9pm
To benefit the Archives of American Art.
$75.00 per person.

All admissions five dollars.
For preview reservations or more information, please call (213) 455-2886.

Managed by **Caskey-Lees**, P.O. Box 1637, Topanga, CA 90290 (213) 455-2886

SAUSALITO

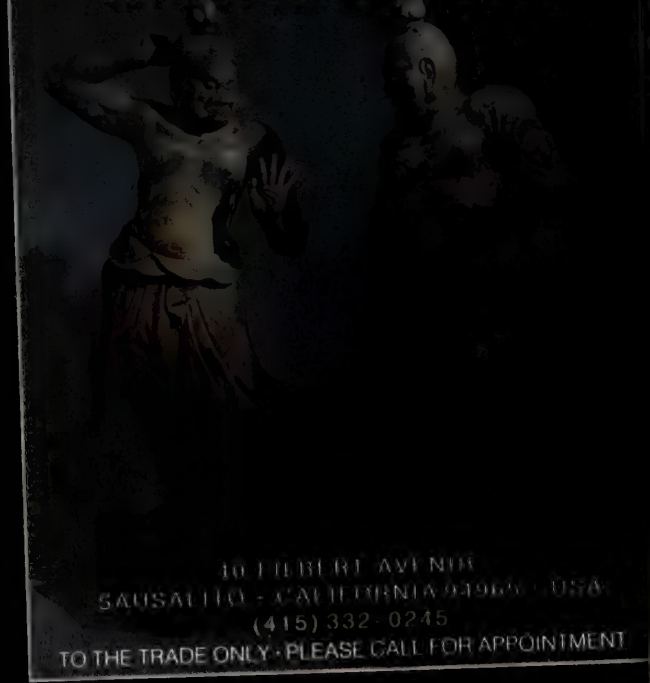
We are moving, but not very far.

2
BLOCKS

down the street from where we are now is a building that offers 3000 more square feet of lovely display space, yet is still close to downtown Sausalito and still has enough parking nearby to accommodate our guests. So, as of January 1, 1989 you will find find us at No. 1417 Bridgeway and no longer at No. 1303. Please come visit us at our new location. We are, after all, still The Arts & Crafts Shop, still of Sausalito and still happy to see you whenever you come in.

THE ARTS & CRAFTS SHOP OF SAUSALITO

IMARI INC
JAPANESE ANTIQUES



10 FILBERT AVENUE
SAUSALITO · CALIFORNIA 94965 · USA
(415) 332-0245
TO THE TRADE ONLY · PLEASE CALL FOR APPOINTMENT

BERKELEY

CLAREMONT
ANTIQUES & INTERIORS

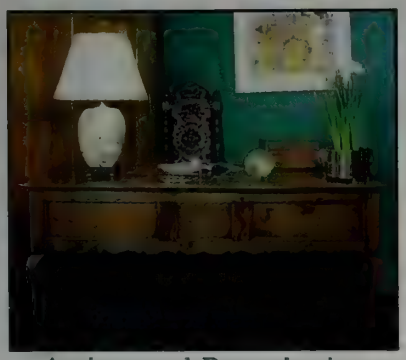


Photo-Michael Irwin

Antique and Reproduction
Furnishings · Accessories
Residential · Commercial Interior Design
Professional Member ASID
3042 Claremont Ave., Berkeley, CA 94705
(415) 547-5775



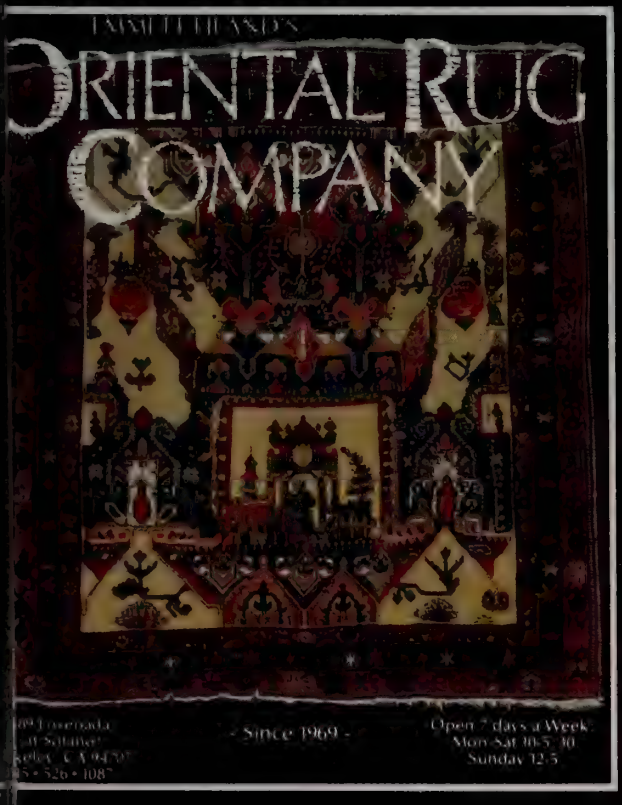
Thomas Livingston Antiques
2986 & 2994 Adeline Street
(415) 843-6032

CLAREMONT AVENUE

ADELINE STREET

Only 15 minutes across the Bay Bridge, Berkeley offers these premier antique shops.

SOLANO AVENUE





BAY AREA

The Oriental Corner
Fine Oriental Antiques & Jewelry



280 Main St., Los Altos CA 94022 · 415-941-3207

LOS ALTOS



819 Grandview Road
Sebastopol, CA
Saturday 10:30 – 5
Sunday 1 – 5
or by appointment
(707) 823-0881 or 823-0732

58 N. Santa Cruz Avenue
Los Gatos, CA
Tuesday – Saturday 10 – 5
(408) 354-9177

SEBASTOPOL/LOS GATOS

YOUNTVILLE



Antique Fair

OPEN 10-4 DAILY
FRENCH FURNITURE & ACCESSORIES
6512 WASHINGTON ST., YOUNTVILLE
NAPA VALLEY, CA 94599
(707) 944-8440

BARTLETT & DAUGHTER
HOUSE & GARDEN COMPANY
Washington St. Yountville, CA 94599 (707) 944-8235

ANTIQUES • FURNITURE
DECORATIVE PIECES
Across the street from VINTAGE 1870

BAY AREA

In the eye of eternity . .



Enduring Shaker simplicity is embodied in this honest replica of select maple, custom finished and woven in your choice of colorful seat webbings. Also available as an easy to assemble kit.

Our large selection of furniture, accessories and gift items are displayed in our showroom. Catalog available – $2.50.

Shaker Shops West

FIVE INVERNESS WAY • INVERNESS, CA 94937

(415) 669-7256

INVERNESS

ROGER BARBER

Asian Antiques & Imports



19th century
Imari jinkotsuba
69 centimeters high

114 Pine Street ■ (415) 457-6844

SAN ANSELMO

LAFAYETTE/DANVILLE

THE DIABLO COLLECTION

There is something wonderful in store for you! Year round **DIABLO COLLECTION** *provides the finest in custom arrangements, antiques, china, gifts and table accessories.*



3547 Mt. Diablo Blvd.
Lafayette (415) 283-7090
(At Oak Hill off Highway 24)

828 Diablo Road
Danville (415) 820-1666
(At the Diablo Nursery)

SAN RAFAEL

Manderley Antiques

TEXTILES • DESIGN



Custom bedding including the finest antique linens, blankets, and ticking.

By Appointment: 415 • **457-4606**

1525 E. Francisco Blvd., Suite 7 San Rafael 94901

CENTRAL COAST

REGENCY ANTIQUES

English and Continental
Furniture and Accessories



26366 Carmel Rancho Lane, Carmel
(408) 625-3585

BEVERLY ANTIQUES



Tigerware Tankard, London. Late 16th Century. 10 Inches Height.

COURT OF THE FOUNTAINS
MISSION AT SEVENTH
CARMEL, CALIFORNIA 93921

P.O. BOX 5628
(408) 624-8823

CARMEL

PRINTS

Susan Benjamin Rare Prints & Maps



16th to 19th Century Decorative Prints and Maps

Fig Tree Farms, 13721 West Telegraph Road
Santa Paula, California 93060. Phone (805) 933-3193
(Between Los Angeles and Santa Barbara)
By Appointment or Chance

MONTECITO

ALBION ANTIQUES & GARDENS INCORPORATED



18th & 19th c. English & French Country Furniture

1496 East Valley Road, Montecito
Mon.-Sun. 10-5

Santa Barbara, CA 93108
805-969-3803

LA CIENEGA BLVD.



THOMAS M. BEETON, INC.
Antique • Decorative Objects • Colefax and Fowler Accessories
INTERIOR • DECORATION
30½ North La Cienega Blvd., Los Angeles, CA (213) 657-1371

Ralf's Antiques, Inc.



807 NORTH LA CIENEGA BLVD.
LOS ANGELES, CA 90069 (213) 659-1966

, CIENEGA BOULEVARD from Melrose Avenue to Santa Monica Boulevard presents English and ench furniture, accessories and fine art.

Fennant Galleries

NTIQUES · FINE ARTS



725 NORTH LA CIENEGA BLVD.
OS ANGELES, CA 90069
213) 659-3610



Clarence Keiser Hinkle (1880-1960). American.
"Summer Readings in Laguna" Oil on Canvas. 18" x 22"

NEW ACQUISITIONS
FEBRUARY-MARCH
MICHAEL KIZHNER
FINE ART

748 NORTH LA CIENEGA BLVD. PENTHOUSE LOS ANGELES 90069
TELEPHONE 213/659 5222 FAX 213/659 8038

WEST LOS ANGELES



MELROSE AVENUE

MUSEUM
ANTIQUES



8417 MELROSE PLACE LOS ANGELES 90069 213-652-3023

MELROSE PLACE

SANTA MONICA

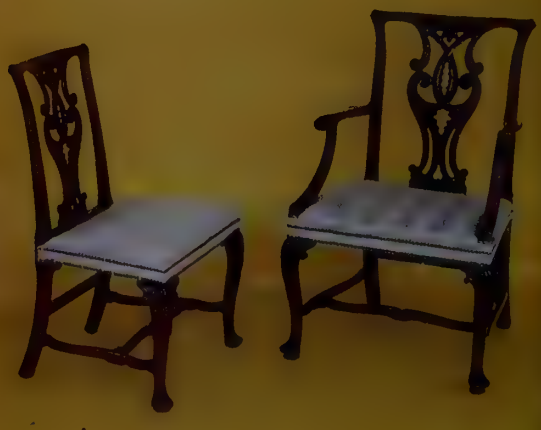
Antiques By Claude Hubert



222 26TH Street
Santa Monica, CA 90402
(213) 395-5607

RICHARD GOULD
ANTIQUES LTD.

216 26th Street · Santa Monica, CA 90402 · (213) 395-0724
(Across from the Brentwood Country Mart)



FINE 18th C. ENGLISH & AMERICAN FURNITURE,
CHINESE EXPORT PORCELAINS
AND PERIOD ACCESSORIES

MELROSE PLACE

JOHN J. NELSON
ANTIQUES

8461 Melrose Place
and 8472 Melrose Place
Los Angeles, CA 90069
(213) 652-2103

Connoisseur Antiques



18th Century console and mirror. One of a pair.

8468 Melrose Place, Los Angeles, CA 90069 (213) 658-8432

e long tree lined street, Melrose Place has wonderful antique shops in which to discover the best
l most unusual antiques and accessories.

MOREY PALMER ASSOCIATES



457 MELROSE PLACE / LOS ANGELES, CA 90069
(213) 658-6444

La Maison Française, Inc.

Continental Antiques and Gardens



Very rare
Russian Neoclassical
Secrétare À Abattant Circa 1780

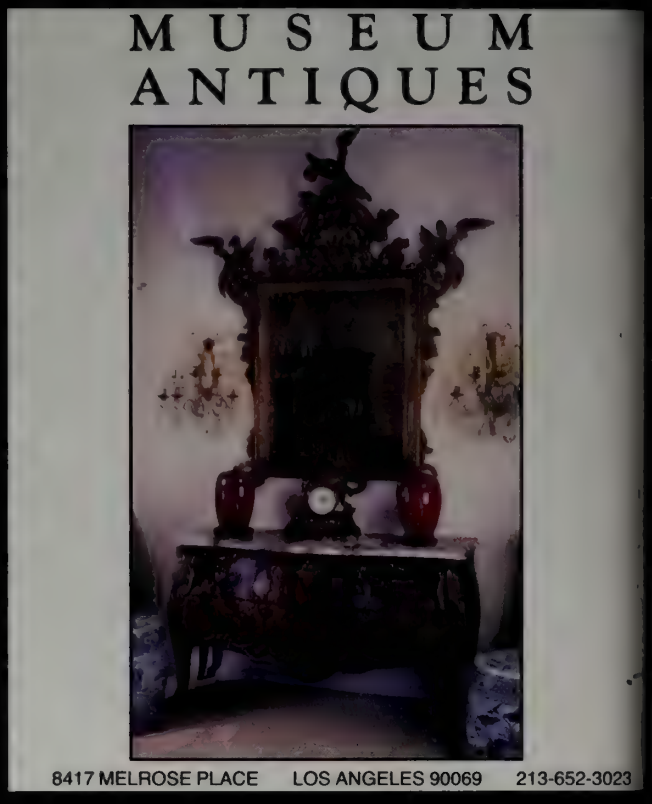
8420 Melrose Place Los Angeles, CA 90069 (213) 653-6534

LOS ANGELES
MELROSE PLACE

WEST LOS ANGELES

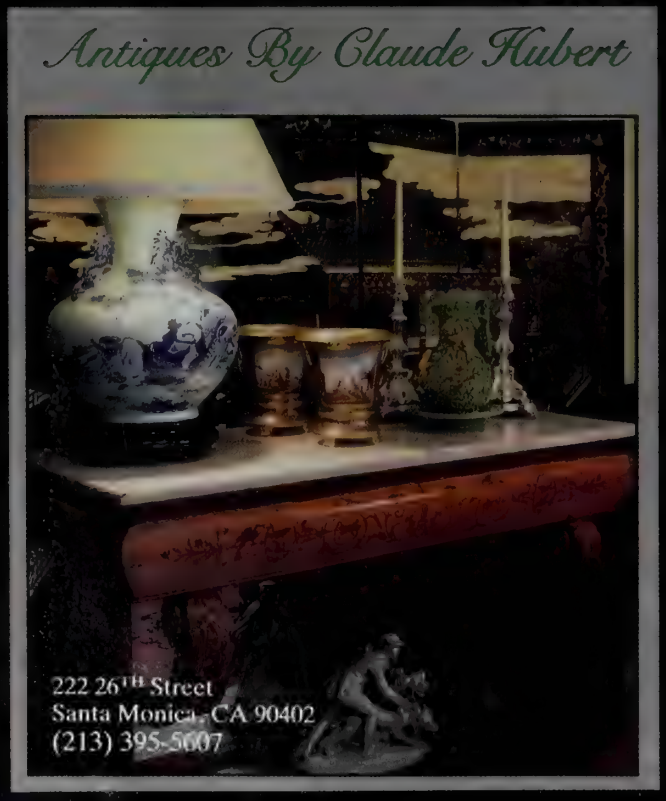


MELROSE AVENUE



MELROSE PLACE

SANTA MONICA





MELROSE PLACE

JOHN J. NELSON
ANTIQUES

8461 Melrose Place
and 8472 Melrose Place
Los Angeles, CA 90069
(213) 652-2103

Connoisseur Antiques



8468 Melrose Place, Los Angeles, CA 90069 (213) 658-8432

e long tree lined street, Melrose Place has wonderful antique shops in which to discover the best
l most unusual antiques and accessories.

MOREY PALMER ASSOCIATES



457 MELROSE PLACE / LOS ANGELES, CA 90069
(213) 658-6444

La Maison Française, Inc.

Continental Antiques and Gardens



Very rare
Russian Neoclassical
Secrétare À Abattant Circa 1780

8420 Melrose Place Los Angeles, CA 90069 (213) 653-6534

LOS ANGELES
MELROSE PLACE

SOUTH COAST AND

the Gallery



32 Malaga Cove Plaza
(213) 375-2212

Member
International Society
of Appraisers

PALOS VERDES ESTATES

Kubisak's Antique Center
A COLLECTIVE



Fine Continental and English Furniture and Accessories
3305 LAGUNA CANYON RD. ■ LAGUNA BEACH
(714) 494-0079 ■ OPEN DAILY 10-5

LAGUNA CANYON

COSTA MESA

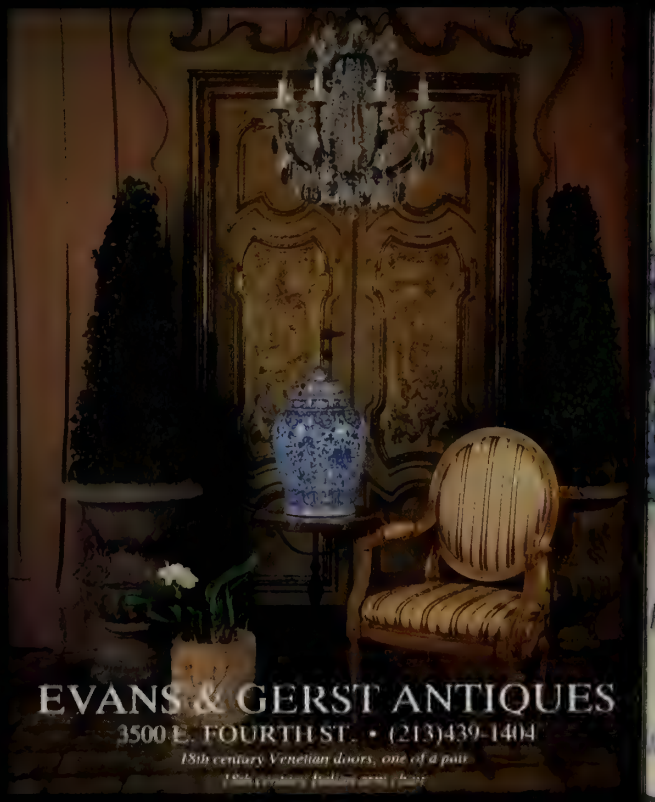
RETAIL TO THE TRADE



The Best
of
France

LYMAN DRAKE ANTIQUES
2901 So. Harbor Blvd., Santa Ana, CA 92704
(714) 979-2811

LONG BEACH



EVANS & GERST ANTIQUES
3500 E. FOURTH ST. • (213)439-1404
18th century Venetian doors, one of a pair

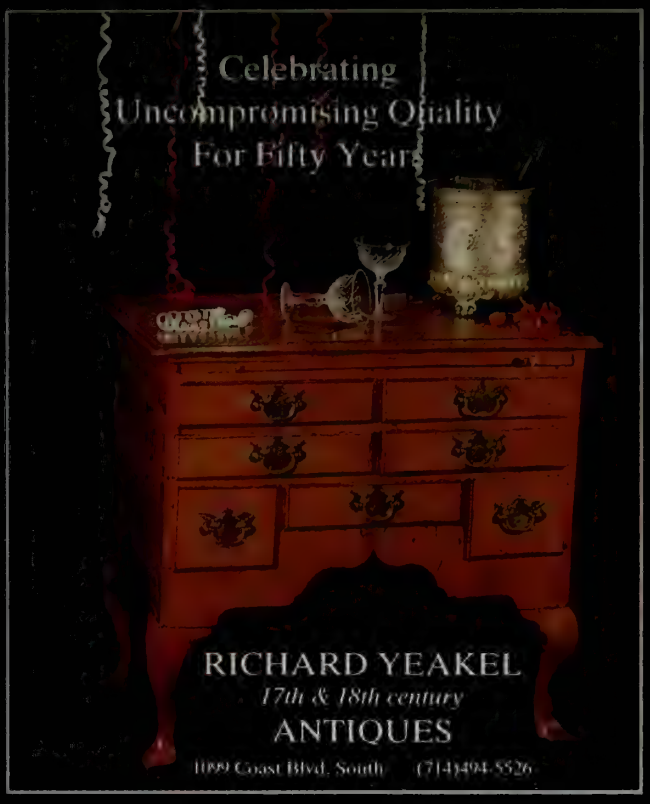
LAGUNA BEACH



Warren Imports
Far East Fine Arts

0 South Coast Boulevard
una Beach, California 92651
4) 494-0150

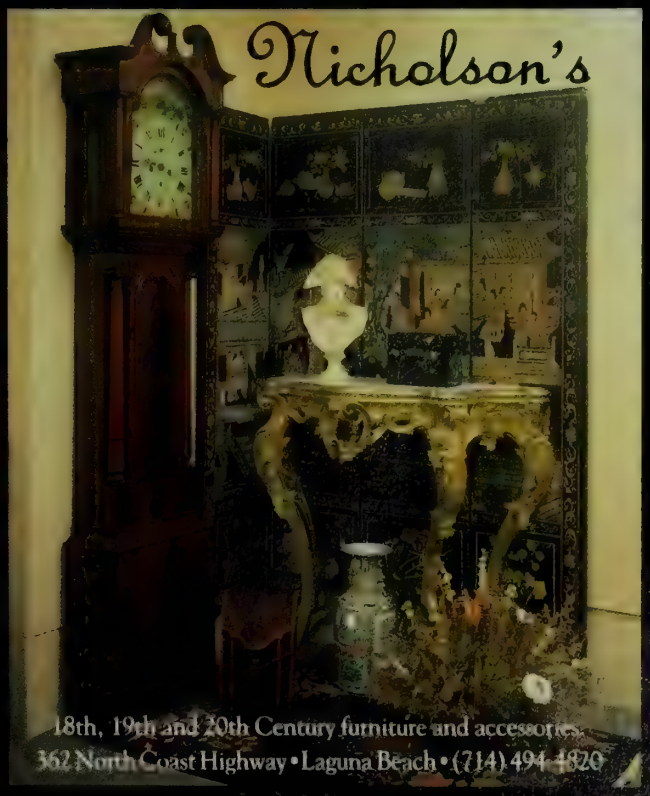
Also in Palm Springs
166 N. Palm Canyon Drive
(619) 325-1070



ist an hour south of Los Angeles and more than an art colony, Laguna Beach has numerous and varied tiques. From gothic to art deco, one may have glorious experiences searching for that special find.



Roberta Gauthey Antiques, Inc.
Chateau Laguna Antique Center
Over 20 years in Laguna Beach
Blue Onion Meissen, Silver & Victorian Furniture
1166 Glennyre • Laguna Beach • (714) 494-9925



SAN FRANCISCO'S SHOWPLACE SQUARE ANTIQUES SHOWROOM GUIDE

This is intended to be a resource during Market Week.
Please enjoy the Galleries and showrooms during
your stay, and come back throughout the year.

COUNTRY ANTIQUE Showroom

Importers of English, Irish, Continental and Southwestern country furniture. Presenting a hand-selected collection of special country furniture in pine and other woods in excellent condition.

680 8th St. 621-8370

C·L McRAE

. . . offers an extensive collection of 18th and 19th century country French Antiques and Accessories from many regions of France, especially the Normandy area. Each piece is selected by Teresa Beltramo of France.

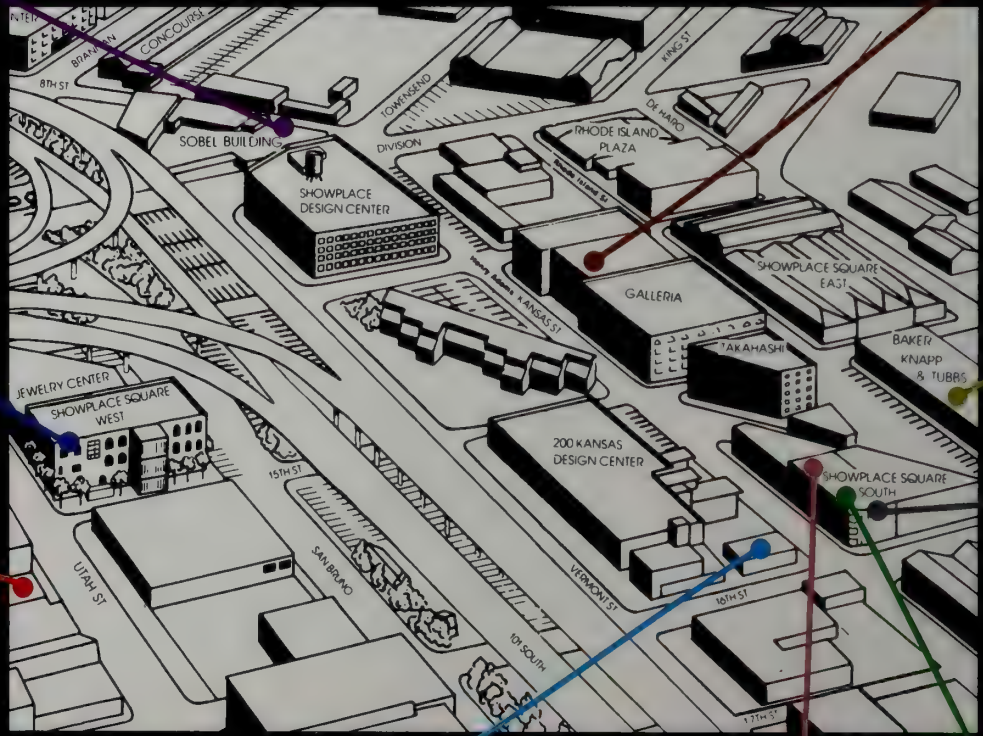
550 15th St. 626-2726

COLLECTIVE ANTIQUES

SAN ANSELMO SAN FRANCISCO SAN MATEO

A showcase of 40 specialized dealers... owned and run by Carousel Antiques of San Anselmo and Collective Antiques of San mateo, courtsey to the trade.

212 Utah St. 621-3800



ROBERT BRIAN CO.

Direct importers of antique "Things Japanese" – Tansu, Imari, Hibachi, Obi, Flower Containers, Garden Lanterns and Decorative Accessories. WHOLESALE TO THE TRADE.

101 Henry Adams St. 621-2273

FRENCH ART CONNECTION

An exciting collection of XVII, XVIII & XIX century quality antiques directly brought from France. Their showroom is a wonderful new source for the creative Interior Designer as well as the serious collector.

251 Rhode Island 626-3968

CIRCA

An unusual collection of French and English decorative antiques and furnishings. Special emphasis is on one-of-a-kind pieces. We also have traditional period and non-period antiques for formal and country interiors.

299 Kansas St. 864-1804

Antique Faire

Specializing in quality Louis XV Style country French antiques and reproduction furniture and accessories. Always a large selection of armoires, with a

The Antique Center

Major importers of English & Scandanavian pine antiques & reproduction furniture. Extensive selection of Belgian, French & English period antiques, works of art & accessories.

HEART OF THE LION

Specializing in Antiques of the early 19th century: Biedermeier, French Empire and Charles X. Decorative collection: mirrors, screens, steel

BER

BRUCE ROBERT ERICKSON
(707) 255-5090

SPECIAL THANKS
Photographers: Dennis Anderson, David Livingston, Alan Constant,

A 600 YEAR OLD EMBLEM OF POWER

. . . for today's nobleman.



Authentic history in solid gold.
Enlarged to show detail.

The Black Prince, heir to the throne of England, most distinguished knight of the Middle Ages. So named for his bold black shield of battle which bore a majestic lion—his heraldic symbol of strength.

Now, a masterly man's ring of solid 10 karat gold is inspired by that shield—with the fierce king of beasts—gleaming against rich black onyx. Set with a fiery fully faceted red ruby.

Design by Stuart Devlin, Goldsmith and Jeweller to Her Majesty Queen Elizabeth II. Powerful, historic, heroic style. Priced at $975. Available only from The Franklin Mint.

THE RING OF THE BLACK PRINCE

Franklin Mint
klin Center, Pennsylvania 19091

e send me The Ring of The Black Prince. Crafted) karat gold. Set with a fully faceted red ruby. mpanied by a Certificate of Authenticity assuring iginal design and its precious materials.
need send no money now. I will be billed in ten thly installments of $97.50* with the first due to shipment.

**Plus my state sales tax.*

STUART DEVLIN
GOLDSMITH AND JEWELLER
LONDON

Please mail by March 31, 1989.

SIGNATURE _____
ALL COMMISSIONS ARE SUBJECT TO ACCEPTANCE

MR./MRS./MISS _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY/STATE/ZIP _____

12259-3

To assure a proper fit, a ring sizer will be sent to you before shipment of your ring.

Contemporary Masters of a Venerable Genre

continued from page 118



COURTESY CAPTAIN AND MRS. PETER THISTLETHWAYTE



BENEDICTE PETIT COURTESY JUAN DE BEISTEGUI

A certain elegiac quality suffuses many 20th-century portraits of grand country houses. ABOVE LEFT: *East Donyland Hall* by the British painter Julian Barrow, 1987. ABOVE: Alexandre Serebriakoff, a Russian émigré based in Paris, painted Charles de Beistegui's Château de Groussay in 1944, "when it was still a simple *manoir*," says James Lees-Milne.

weight these days. There is none of Whistler's levity in Kelly's paintings. There is greater accuracy of architectural detail (he has lately designed and built a Palladian house in Cheshire), more haunting loneliness and a terrible dread foreboding.

Felix Kelly left Auckland for London in 1935 and has never returned home. "To return," he says, "would be to chase shadows." For all his love of country houses, he sees them as an outsider. His house portraits have been termed dreamlike, and this is true. In a sense they are exquisitely beautiful nightmares. Many are capriccios—that is to say, the houses stand among temples, follies or grottoes brought from other parks and gardens. In looking at his idyllic buildings, we sense that their tranquillity is about to be shattered by some calamity. Storm clouds gather in the background; a great house is depicted under snow with one scuttling figure leaving black footprints on a white lawn; a famous building is seen bursting into flames.

The threat of doom is not apparent in Kelly's house portraits of the New World. There, all is light and promise. The Pavilion at Fort Ticonderoga, north of New York City, is still owned by the Pell family, who built it in the 1820s. They owed their fortune to trading in steamboats up the Hudson River and Lake Champlain, which is shown in the foreground of Kelly's portrait. The Pells' was the first summer house to be built in the United States and still contains the furniture designed for it by Duncan Phyfe. It exhales a serenity that foretells continuity.

Another eminent house portraitist is Alexandre Serebriakoff, who works in partnership with his sister, Catherine. (She often does the figures in his paintings.) White Russians living for years in France, the distinguished pair have inherited the talent of their forebears. Their mother was Sinaïda Serebriakova, née Lanceray, a well-known Russian artist whose paintings of landscapes and ballet dancers are to be found in many Russian museums. An uncle was stage designer Alexandre Benois. Their maternal grandfather was a famous sculptor of dashing cossacks, racehorses and falcon-bearing horsemen. A great grandfather, architect to the Roma



GRAPHIC PHOTO PARIS COURTESY MR. AND MRS. HARDING LAWRENCE

RIGHT: A view of Cap Ferrat by Frenchman Jean Marc Winckler depicts La Fiorentina, once owned by Roderick Cameron and now the home of Mr. and Mrs. Harding Lawrence.

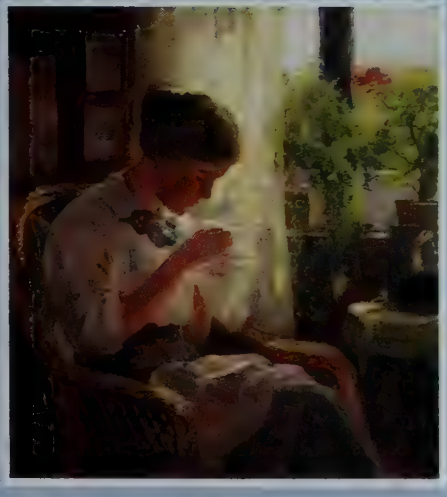
continued on page 1

Guarisco Gallery Ltd.



Anders Andersen-Lundby
Danish, 1840-1923
Genoa

Oil on canvas
31½" x 48½"
Signed



Knud Erik Larsen
Danish, 1865-1922
The Seamstress

Oil on canvas
20" x 18½"
Signed
and dated 1914



Eugene Henri Cauchois
French, 1850-1911
Still Life with Pansies and Peonies

Oil on canvas
18" x 24"
Signed

IMPORTANT NINETEENTH AND EARLY TWENTIETH CENTURY OIL PAINTINGS AND WATERCOLORS

Gallery catalogue $10.00

2828 Pennsylvania Avenue, N.W., Washington, D.C. 20007 202/333-8533 800/426-3747

Contemporary Masters of a Venerable Genre
continued from page 122

nov court, built the imperial stables at Peterhof. And a great-great-grandfather rebuilt the Bolshoi Theatre in Moscow after it burned down in 1853. So brother and sister were surrounded and brought up by people who built, drew and painted. Neither of them ever had any formal training in art. They just imitated their elders.

Extremely unworldly, diffident and dedicated to his art, M. Serebriakoff has never sought the limelight. But he has, during a long life, been in great demand by the cognoscenti in France and England. For Charles de Beistegui he designed, during and after the war, several temples and follies, including a delicious pagoda seemingly floating on a lake at Château de Groussay on the outskirts of Paris.

Serebriakoff's interiors are very appealing. His tones are soft, and although his mastery of detail is extraordinary, his technique is far from representational. In delineating fabrics he is unsurpassed. He has done portraits of the Rococo rooms at Ditchley Park in Oxfordshire and, moving from stately home to *cottage orné*, the tiny rooms of John Fowler's Gothick folly at Odiham. In these and other exquisite watercolors a faintly primitive and strongly Russian flavor is detectable.

A third house portraitist is Julian Barrow, who belongs to a younger generation. Brought up in Bradford-on-Avon in Wiltshire, he drew constantly as a boy and was determined to become a painter—a choice he has certainly justified, for his work is immensely popular. He lives with his wife and children in Chelsea, in a large studio near ones that belonged to Sargent and Augustus John. He has painted all over the world—in China, France, the United States, Italy—and goes to Venice annually. Of the six hundred and fifty country houses he has painted, only one owner rejected his finished work, and that was because Barrow portrayed the house from a different angle than the one the client preferred.

In painting on commission he has had some odd experiences. A woman in New York told him to go to the Metropolitan Museum, study the eighteenth-century collections and put in a few of the choicest specimens of French furniture as background to her room. Several clients, after a divorce, have asked him to place the head of a new spouse on the body of his or her predecessor, regardless of any difference in figure. Others have simply cut the canvas down the middle and thrown away the half depicting the rejected partner.

Julian Barrow's style differs from Kelly's and Serebriakoff's in that there is a looser texture about his sun-dappled canvases. He favors a slanting light striking one façade of the house, so as to leave the other in shadow. Indeed, there is a slightly autumnal quality about his pictures, which are apt to be strewn with fallen leaves. He has held exhibitions in Dubai, New York and London.

Last—only because he belongs to a younger generation still—is Jean Marc Winckler, a French house portraitist in his thirties. He began painting at the age of ten, and since his father is a distinguished poet, Jean Marc's artistic bent aroused no parental opposition. Studying at the Beaux-Arts and then in Rome, he was first captivated by Poussin, whom he copied and imitated extensively.

In a sense Kelly's works are exquisitely beautiful nightmares.

Winckler, a romantic, tends to invest his houses with an eighteenth-century aura. His fine paintings of Houghton Hall for Sybil, dowager marchioness of Cholmondeley, and of Le Jonchet for the couturier Givenchy might well be taken for late-Georgian engravings, in color, from Neale's *Country Seats*. Bathed in golden sunshine, they are very architectural and yet idiosyncratic. This eclectic and talented young artist has also painted a number of views of the country house and Paris *hôtel* of Baron and Baroness Elie de Rothschild, whom he calls his impresarios. These works are hung together where they can be seen and enjoyed at close quarters—in the Rothschilds' Paris bath, which they call Le Musée Winckler. He had an exhibition in Paris in 1982.

These four contemporary artists have one thing in common: They are all traditionalists working within a long-established style. Some of the very first portraits of houses are to be seen in *Les Très Riches Heures du Duc de Berry* of about 1415. There the miniature illuminations are not exactly conscious likenesses of real Burgundian castles but incidental background features of a new seigneurial calendar. Deliberate portraiture came significantly later. By the mid-sixteenth century, engravings of French and English country houses had begun to appear in books. The engravers were usually Dutch or Flemish, as were Wyngaerde and Hoefnagel, whose view of Nonesuch Palace (where the earl of Essex forced his way into Elizabeth I's closet to discover Her Majesty "with her hair about her face") is well known.

Early house portraiture amounted to little more than a kind of glorified mapmaking, embellished with occasional concessions to nature in waving trees or browsing deer. The better to display the size of a client's demesne—the number of courtyards, parterres, gazebos and orchards—the artificer invariably adopted the aerial technique. The familiar bird's-eye view remained in favor until the reign of George I, when it culminated in the magnificent plates of English castles gathered together in the *Nouveau Théâtre de la Grande Bretagne* of 1707 by Johannes Kip.

The first really competent c paintings of country houses were J

continued on page

In 1860, quite without realizing it, Sanderson created the English look.



What others strive so strenuously to achieve today came naturally to us over a century ago. Those garden chintzes, those aristocratic damasks and authentic William Morris patterns; they are the hallmarks of the English look. And of Sanderson. Which is why you'll find our wallpapers and fabrics in so many of the great country houses of England. So if you wish to recreate the true English look, look to Arthur Sanderson & Sons. Where it all began.

BY APPOINTMENT TO HM QUEEN ELIZABETH
SUPPLIERS OF WALLPAPERS PAINTS & FABRICS
ARTHUR SANDERSON AND SONS (UK) LTD LONDON

Sanderson

Arthur Sanderson & Sons, D&D Building, 979 Third Ave., New York City Designers Walk, 320 Davenport Road, Toronto
Through Interior Designers and Architects.

Atlanta/High Point/Washington, D.C.: Marion Kent • Boston: Walls Unlimited • Chicago/Minneapolis: Holly Hunt
Dallas/Houston: Gerald Hargett • Dania: Bill Nessen, Inc. • Los Angeles/Laguna Niguel: J. Robert Scott • Portland: Anderson/Douglas
San Francisco/Denver: Shears & Window • Seattle: Collins & Draheim

ISID

INTERNATIONAL SOCIETY OF INTERIOR DESIGNERS

A PROFESSIONAL DESIGN ORGANIZATION
COMMITTED TO AESTHETIC EXCELLENCE
AND THE CREATION
OF SAFE ENVIRONMENTS

WORLD HEADQUARTERS
433 SO. SPRING STREET, SUITE 1014
LOS ANGELES, CALIFORNIA 90013
(213) 680-4240



PORTRAITS OF HOUSES

Contemporary Masters of a Venerable Genre

continued from page 124

Siberechts's of Longleat (1675) and Wollaton Hall (1697), both shown from an imaginary height. This enabled the artist to depict in minute detail gardens, fountains, orchards and fields in which we may see laundry maids spreading linen to dry, gardeners sharpening scythes, guests playing bowls, farmers tending their sheep and cattle, and household retainers morris-dancing while the owner of his little kingdom paces the leads of his roof, holding a large floppy hat on his head against the wind. It is an idyllic England represented. Not until the second half of the eighteenth century can country-house portraiture be associated with art.

Artists such as Richard Wilson, John Constable and J. M. W. Turner were not exclusively concerned with social prestige or architectural detail. What these artists concerned themselves with, first and foremost, was nature. The house often became secondary—a mere dot in the distance, the excuse round which a landscape scene was woven.

In early Victorian times we find a school of artists investing country houses with romantic and archaic attributes, even peopling them with figures in Elizabethan dress. The long process can be followed first through the eyes of Joseph Nash (in his *Mansions of England in the Olden Time*), then through Atkinson Grimshaw's rain-drenched, leaf-sodden, half-timbered manors, down to the highly romanticized visions of John Piper and Rex Whistler in the thirties. To them, confronted with Stalin and Hitler and the inevitability of another world war, the final extinction of the country-house way of life appeared inescapable.

Their dismal fears were not wholly realized. The war came and went. Society was admittedly turned topsy-turvy, yet out of the ashes rich men and women arose and the country-house regime was resumed—although in a different and more modest fashion—along with the glories of country-house portraiture. □


SHERLE WAGNER
HARDWARE.
PURE AND CHASED.
Every glorious detail of this rare hand-chased collection recalls the long-lost skill and artistry of a more opulent age. Each piece is finished in 24-karat gold plate with your choice of semi-precious stones. While hand-chased hardware is virtually a lost art, it may be found in abundance at Sherle Wagner. For illustrated catalogue, send $5 to Sherle Wagner, 60 East 57th Street, New York, N.Y. 10022.
SHERLE WAGNER
NOTHING IS SO RARE AS PERFECTION.
Interior Designers and Architects

ROBERT A. M. STERN

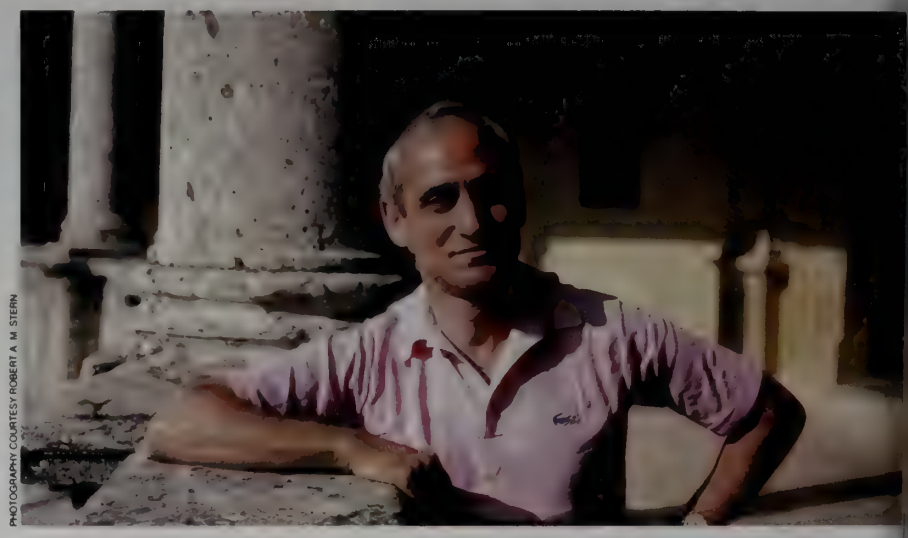
An Architect's Impressions of Spain

IN THE FACE OF a rapidly homogenizing world, we travel to discover the privileged places that survive the juggernaut of industrialization, places that still have that ring of authenticity, of particularity, places that still exude the magic we label "atmosphere." Many of us seek atmosphere in nature, but I have a predictable bias. For me, no tree, no wide sky, no flowered field looks so good as when it sets the stage for a magnificent work of architecture.

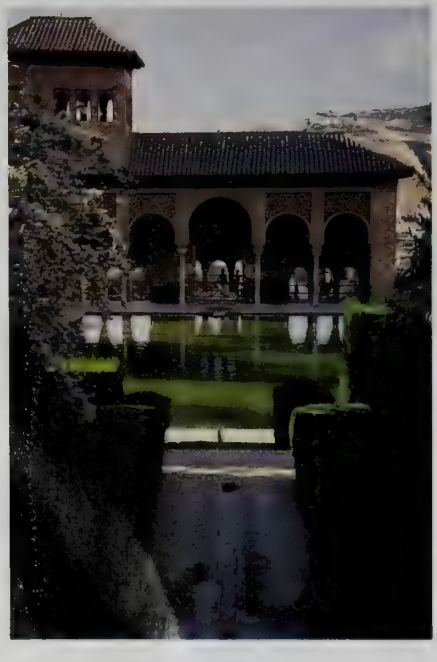
Spain is remarkable because, outside Madrid and Barcelona, that wonderful environmental and aesthetic balance between nature and architecture yet abounds. So when a former student of mine invited me to lecture in his native city of San Sebastián, on the Basque coast, I jumped at the opportunity to travel to parts of Spain I'd never quite gotten round to—Castile, Extremadura, Andalusia and the Basque country itself.

Until recently, American architects have not paid much attention to Spain, but the present political climate has stimulated new attitudes. In architecture, this has resulted in fine new buildings worthy of international attention. However, my real object in undertaking this whirlwind tour was not Spain's twentieth century but its far past. It was the need to know more about the historical precedents that informed my work in Pasadena, San Diego and Grand Harbor, Florida. I was not pursuing the killing grandeur of Spain's high classicism so much as the rich syntheses of classical, Gothic and Moorish traditions that make Granada and Seville so particular, and of classical forms and vernacular building techniques in wood and stone that make the Basque region unique as well.

For a long time I've been collecting books on Spanish architecture written by American architects and journalists who "discovered" Spain during the First World War, when they were cut off from their usual haunts in Europe. These journeys and their published accounts resulted in



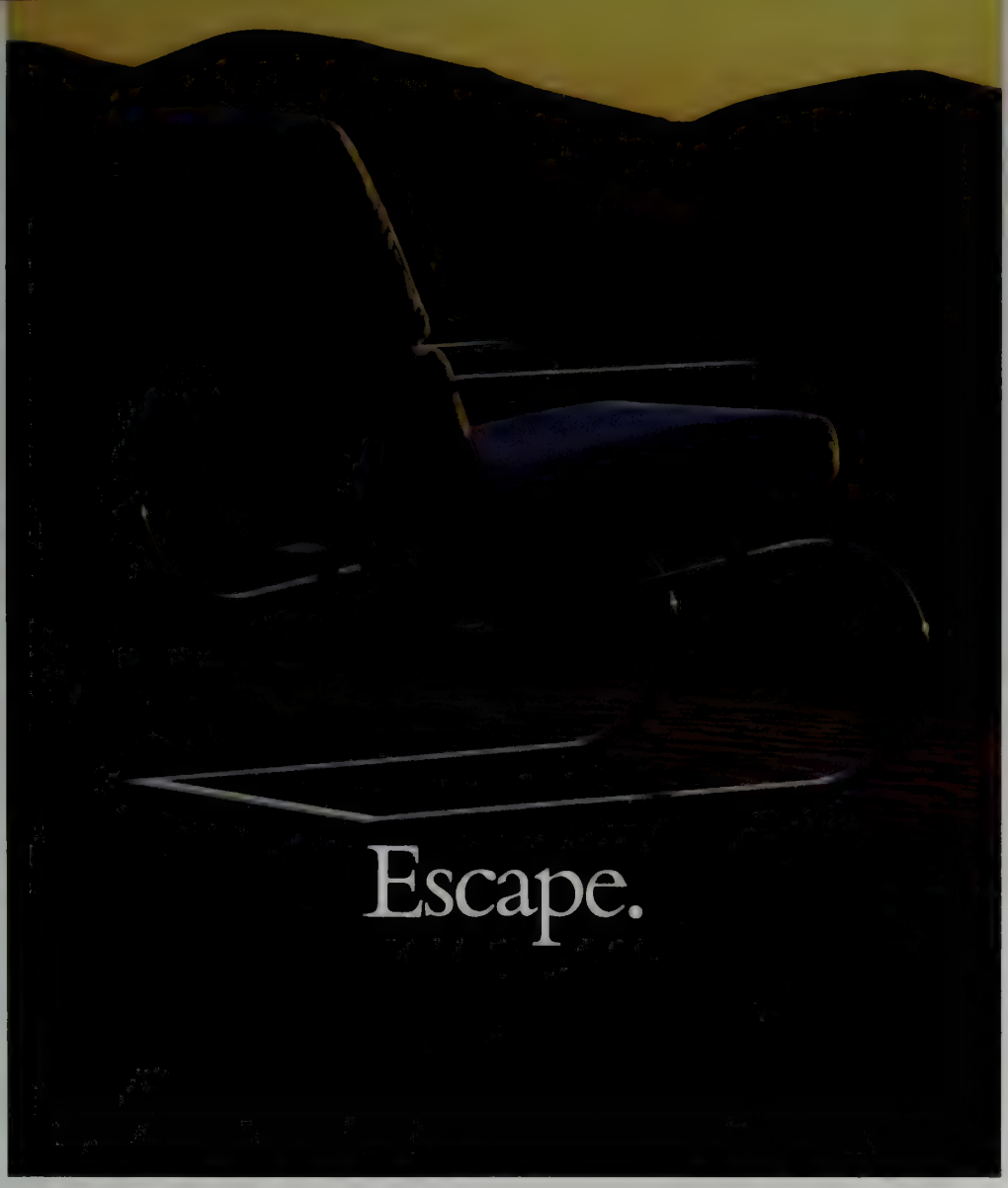
PHOTOGRAPHY COURTESY ROBERT A. M. STERN





On a recent trip through Spain, architect Robert A. M. Stern (above) "was reassured that the ideal balance between nature and architecture yet survives." BELOW LEFT: "The easy geometries of southern Spain," he says, "are captured best in the incomparable gardens of Granada's Alhambra." Torre de las Damas is a gracefully porticoed 14th-century garden pavilion. BELOW: The Hotel Alfonso XIII was built for Seville's 1929 Ibero-American Exposition

continued on page 12



Escape.

Reality.

What good is outdoor furniture if it can't provide a little healthy escape? But when you go shopping, you're going to have to face some harsh realities. Not all outdoor furniture is built to withstand the real tests of time: weather and the fashion climate. Fortunately, Tropitone passes both with flying colors.

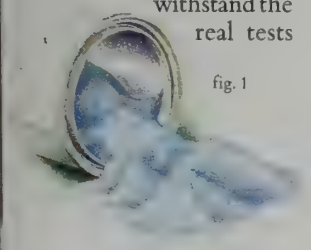


fig. 1

We design our furniture with a beautiful immunity to the caprices of fashion. And it also survives trend after trend because Tropitone is really built for outdoor life.

Take, for example, our finishes (fig. 1). We virtually invented the powder-coating process, and we have a pre-finish that sets the industry standard. The result? Our finishes are three times thicker than paint, and many times more durable.

Another great example is the way we fill our cushions (fig. 2). We use Eva-Dri®, a material that's the opposite of a sponge. Instead of air bubbles, it has channels that actually repel water. So your cushions dry out almost twice as fast as ordinary cushions.

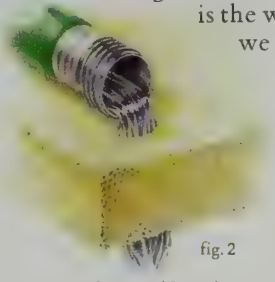


fig. 2

We're so confident about the way Tropitone triumphs in the real world, we offer it with a "No Fine Print" 15-year warranty. When you buy Tropitone, you're escaping to a realm where someone else has already done the worrying for you.

Write Dept. 3061 for our color catalog. Only $1. P.O. Box 3197, Sarasota, FL 34230. 5 Marconi, Irvine, CA 92718.

tropitone

Probably the finest.

KRAVET FABRICS

Classics of the American Southwest

A sculpture by Frederick Remington An exclusive warp print by Kravet



Available through Interior Designers and Architects. Pattern: Tonto 12.


Teflon
DUPONT

An Architect's Impressions of Spain
continued from page 128

the Spanish colonial architecture of Santa Barbara and parts of Los Angeles and San Diego, and the Mediterranean synthesis that Addison Mizner evolved for Palm Beach and Boca Raton. Architects such as Mizner, George Washington Smith, Roland Coate and Wallace Neff so successfully adapted the Spanish ideal that they definitively established the aesthetic personalities of whole regions. They produced houses and public buildings that were both popular and aesthetically refined. Most important, they produced towns that work.

As a long prelude to my lecture in San Sebastián, I first stopped in Madrid, then went on to Toledo before touring Spain's southern provinces. Toledo is an extraordinary architectural ensemble that successfully unites humble dwellings, grand churches, mosquelike synagogues and the paramilitary classicism of the sixteenth-century Alcázar. This is the lesson of a limited building palette—only the local stone and the dull red-and-ocher tile roofs that are so close to the color of the surrounding earth are used, though the style and even the scale vary.

As I climbed the twisting streets, the town and its life were unfolded. Toledo's special voice is found in its great monuments, in particular the Tránsito synagogue. It was built in the fourteenth century, when Moorish power had declined and Jews enjoyed considerable political and religious freedom and prospered. From the busy street, I entered a brilliantly proportioned room, with gilded Mudejar decoration shimmering in light from lacelike windows.

Toledo is the city of El Greco, and his house, built in 1585, is a widely visited shrine. Located near the synagogues in the Jewish quarter, it is a perfect revelation of the intelligence of the Spanish urban house. Its modest façade contains a private world of intimate rooms ringing a courtyard protected from the summer sun by an operable canvas canopy, or toldo, which softens the bright light to a golden glow. Out beyond, on a slope, small vegetable and flower gardens complete the ideal of a house at once urban and suburban.

The next stop was Guadalupe, once an important destination along pilgrimage routes to the Holy Land. While the monastery and church there are impressive, I lean more to the town's humble arcaded buildings. Against the age-old near-poverty of Guadalupe, Trujillo proclaims its former prosperity in a grand plaza. With no two sides the same length and each principal boundary at a different elevation, this plaza seems almost a stage set for the triumphant returns of its famous sons, who number such conquistadores as Francisco Pizarro. Farther west lies Cáceres, a walled citadel that offers a collection of carved stone doorways representing a wide range of personalities: private, simple, flamboyant and alarming. To the south of Cáceres is Mérida, its mostly mindless late-twentieth-century environment barely affected by José Rafael Moneo's museum, a haunting revelation of the understructure of Roman classical form. The museum not only incorporates valuable Roman remains but acts as a companion to Mérida's archaeological precinct, with its superb amphitheater and Augustan-era theater.

Between Mérida and Seville, on the flat of Extremadura, lies Zafra, a city embedded within a town wall punctuated by crenellated watch towers. Zafra's tight network of streets is relieved by virtually unique interconnected double plazas—the eighteenth-century Plaza Grande and the sixteenth-century Plaza Chica—that provide a simple and memorable lesson about spatial continuity.

Arriving in Seville, I was greeted by the contradictions of a city struggling to come to terms with a prosperous present and a compelling past. Seville is making plans to host the 1992 World's Fair; in 1929 the city hosted the Ibero-American Exposition, whose legacy includes a number of important buildings.

While Barcelona's 1929 Fair is better known because of the Mies van der Rohe Pavilion, Seville's exposition—dedicated to Hispanic cultural unity—is not uninteresting, with its monumental crescent-shaped Plaza de España and its national pavilions. (Chile's pavilion, for instance, was an early attempt to speak European modernism with a South Amer-



The Puerta de Córdoba, a classical gate dating from the 17th century, marks the entrance into Carmona. "Overlooking the vast Andalusian plain," the architect explains, "the gate was built into the preexisting Roman fortification walls to protect the city from intruders from Córdoba."

continued on page 128H



ign: Mario Buatta

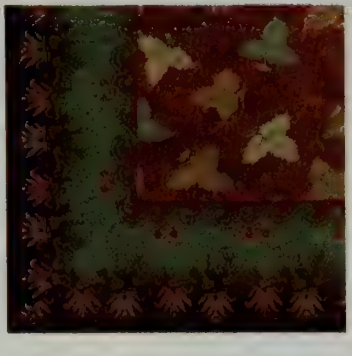
ALL DESIGNS IN STOCK

Carpet: Directoire, Azure Yellow

Clichy-Salmon



Autumn Leaf



Petit Bouquet-Black

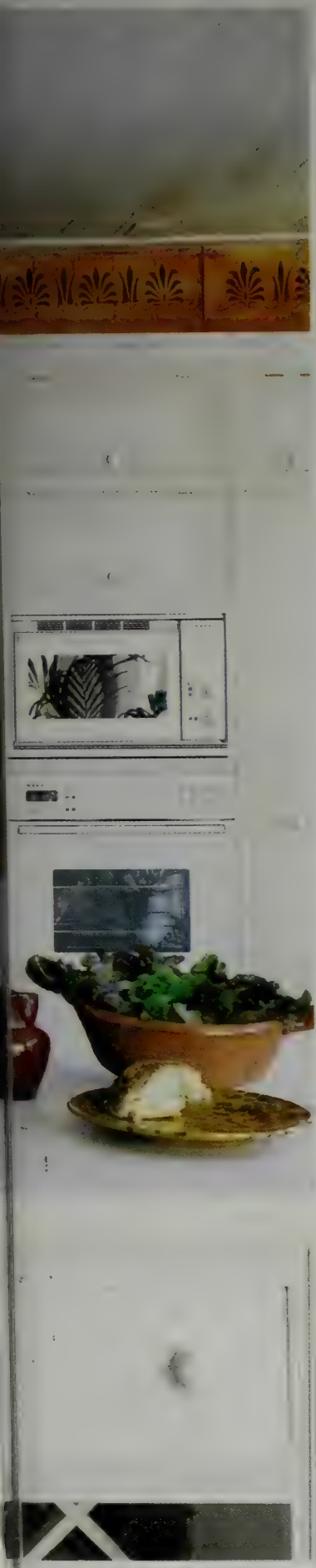


Stark®
CARPET

Exclusive to the Trade. Color Catalog $15.

979 Third Ave., NYC, NY 10022/Atlanta/Boston/Chicago/Dallas/Dania/Denver/Houston/Laguna Niguel/Los Angeles/Philadelphia/San Francisco/Seattle/Troy/Washington, D.C.

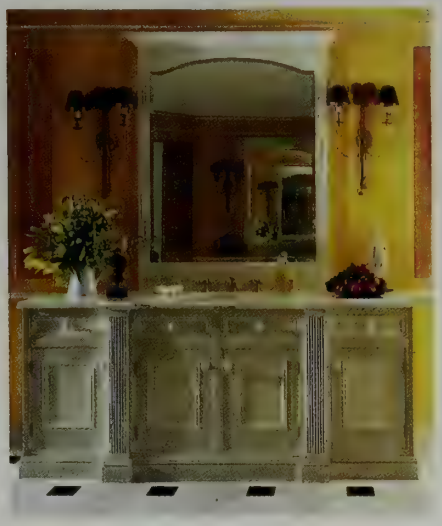




SMALLBONE
TRADITIONAL ENGLISH CABINETRY

VENETIAN ELEGANCE

The palaces of seventeenth-century Venetian noblemen were as beautiful inside as they were outside. Though simply furnished, the interiors were decorated with sumptuous trompe l'oeil paint finishes giving the effect of marble and stone. These remarkable techniques have been revived by Smallbone and are only some of the numerous effects used in our exclusive collection of hand painted English kitchens.



BESPOKE SERVICE

Smallbone kitchens are made in craft workshops in the West of England, to a design created by one of our skilled designers. Our designers and craftsmen will travel anywhere in the United States to design or install Smallbone kitchens or bedrooms and bathrooms.



Although the cabinetry is made in England, the hand painting is executed in your home after discussion with you or your designer.

EXCLUSIVE SHOWROOMS

To find out more, send for a fully illustrated brochure or call into one of Smallbone's spectacular new showrooms in Manhattan and Los Angeles and see our full collection of kitchens, bathrooms and bedrooms. You will be made most welcome.



150 EAST 58TH STREET, NEW YORK, NY10155. Tel: (212) 486-4530
315 SOUTH ROBERTSON BLVD, LOS ANGELES, CA 90048. Tel: (213) 550-7299.

For your 48 page color catalog of Kitchens, Bedrooms and Bathrooms phone:
(212) 486-4530 (east coast) or **(213) 550-7299** (west coast). Alternatively send $5.00 to: Smallbone Inc., 150 East 58th Street. New York, NY 10155, or collect one free from the showrooms.

Name:_____

Address:_____

Zip Code:_____ Telephone:_____

AD/3/89K

CREATE AN ILLUSION



Photo by Charles S. White Interior by Mark Paul
Architecture by Nikita Zukov



Photography by Dave Zanzinger

Wendelighting sets the stage for elegant living with a variety of lighting designs adding a subtle note of drama to interior and exterior environments. To discover more about the many moods of Wendelighting, ***write or call for free brochure.***

WENDELIGHTING
WENDELIGHTING DIVISION OF JACKSEN INTERNATIONAL, LTD.

Dept. AD, 2445 N. Naomi Street
Burbank CA 91504
Tel: 818-955-8066
National (Except CA) 800-528-0101
New York area 212-832-5350

An Architect's Impressions of Spain
continued from page 128D

ican accent.) The intimate streets and squares of the rambling Barrio de Santa Cruz make up a richly textured urban fabric, and Seville's glories—the Cathedral, the Giralda tower, City Hall and the Alcázar—do not disappoint.

From Seville, day trips led me to Zahara, Ronda, Osuna, Carmona and Ecija. These towns are for me the essence of the Spanish architectural experience, where simple geometric forms have been rendered superbly in whitewashed walls, trimmed in stone and roofed in red terra-cotta tile. Under the Andalusian sky our contemporary struggle with ironical form dissolves into the harsh but compellingly beautiful natural landscape, punctuated by simple buildings sheltering age-old activities.

Córdoba has a great lesson to teach as well—its justly famed mosque, transformed over time into a Christian church, is a homily in architectural syncretism. And while the Great Mosque at Córdoba is overwhelming in an austere way, the Alhambra at Granada, my final stop in the region, is voluptuous architecture at its most sublime. The sight of its seemingly endless succession of gardens, pavilions, courts, patios and rooms, capping the ridge of a high hill in the center of an ancient city, is incomparable. Add to this the palace of Charles V (1526–1537) by Pedro Machuca, a disciple of Michelangelo, and I was in a special heaven. Much as I had come to Spain for the magic of gentle landscapes and the easy geometries of Andalusia, the power of Spain's grandiloquent side was inescapable. I needed relief and climbed farther to El Generalife, where eyes could be rested and senses refreshed from so much lithic power.

From Granada I flew via Madrid to San Sebastián, another world. Spain is a country the size of Texas, yet its geographic and cultural variety is more like that of the United States as a whole: Andalusians inherited a Moorish influence in the south, Catalans assumed a Greek ancestry on the Mediterranean, and the Basques retain an idea of their own exclusive identity in the north.

I felt completely at home in San Sebastián, the most perfect of the resort towns that line the Cantabrian coast, and an hour's drive southwest along the Côte Basque from the now-shabby Biarritz. Of the surrounding towns, I liked Segura, where José Ignacio Linazasoro's town hall caps a townscape of large villas facing narrow streets opening to a spectacular landscape as green as England's. Also wonderful is the medieval fortress town of Fuenterrabía, where *Papillon* was filmed. There, a small plaza is surrounded by finely crafted, seemingly timeless buildings done in the vernacular of stone, whitewash, stucco and half-timber. These turn out to have been built in the last decade by a relatively unknown architect, Manuel Manzano-Monis. If this work is discreet, its implications are profound. Today we can design buildings that will embrace the common man as well as the historical fabric of the setting—and such new-old buildings need not be superficial pastiche but can instead be finely executed, deeply felt works of art.

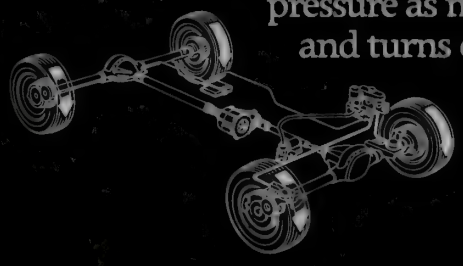
On my return I passed through Barcelona, where I encountered Mies van der Rohe's singular vision. Gentle, precious and delicate, but most of all coolly intellectual, the German Pavilion made me more aware than ever of the fragility of the modernist vision, how less a way of building than an idea about architecture it all was. Seeking an end to the style wars of nineteenth-century eclecticism, Mies and his fellow modernists of the 1920s sought a universal expression based on the constituent facts of modern experience, especially the ideal of a machine age. But standing in the pavilion, confronting its spatial ambiguities and original compositional elements, I understood better than ever that what Mies believed to be universal was in fact intensely personal, a private poetry left for public contemplation.□


KREISS®
COLLECTION
Insist on a KREISS® COLLECTION original
For the number of your nearest showroom,
call 800-334-3495. In California, 800-824-4988
FOR OUR FULL-COLOR CATALOGUE
SEND $20.00, REFUNDABLE WITH PURCHASE
Kreiss Collection, 145 W. 134th St.
Los Angeles, CA 90061 FAX [illegible]
Los Angeles/New York, 212-755-5611/Chicago, 312-822-0440/
Atlanta 404-261-8304/ Dania FL, 305-925-4156/Dallas, 214-742-5050/
Palm Springs/San Francisco/Honolulu/Tokyo/San Diego/
Seattle/Boston/Phoenix, 602-953-3525/Denver/Houston/
Washington D.C./Laguna Niguel/Salt Lake City

This Year, O
Wanted to Stop Y

Jeep® announces our four-wheel anti-lock braking system.

It's called ABS. And it's a Jeep exclusive. It's the only all-wheel full-time braking system available on any four-wheel drive sport utility vehicle. ABS reads the road's surface condition up to fifteen times per second and automatically applies and reapplies brake pressure as needed. It allows drivers the freedom of steering while braking and turns every stop, even panic stops, into more confident, more controllable stops. That's the beauty of ABS. But it's far from all the beauty of Cherokee Limited. There's the beauty of Select-Trac,® another Jeep exclusive. It's the only shift-on-the-fly





Designers in Your Tracks.

wheel drive system that gives you the security of full-time four-wheel drive on surface, on road or off. And, there's beauty under the hood in the form of the horsepower Power-Tech Six engine, the most powerful engine in Cherokee's class. us, there's beauty inside with luxurious seating highlighted by lots of genuine er and surrounded by power everything. And maybe most important, there's the l and satisfaction of driving a true rican Legend: Jeep. For further rmation, call 1-800-JEEP-EAGLE.

Only in a Jeep®

Jeep
Eagle



NOW JEEP HAS CHRYSLER MOTORS 7/70*

*Protects 1989 models' engine and powertrain for 7 years or 70,000 miles and against outerbody rust-through for 7 years or 100,000 miles. See limited warranty at dealer. Deductibles and restrictions apply.

Jeep is a registered trademark of Jeep Eagle Corporation. Buckle up for safety

On Belgrave Square

A Signature Space for Rose Tarlow in London

INTERIOR DESIGN BY ROSE TARLOW, ASID
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"It isn't decorated in the conventional sense," says antiques dealer Rose Tarlow of her London flat. "All you need are the right proportions, pleasing colors and things you really love." Tarlow collected the contents of her apartment over the years, shipping them to London from her native United States. In the living room, a Japanese bronze hawk rests on a leather-topped Régence beechwood table. A pair of Régence chairs are upholstered in Gobelins tapestry. Framed between birch branches is a 17th-century limestone fireplace.





PERFECTLY DECORATED ROOMS? Rose Tarlow just isn't interested. If she sees a "perfect" room her first reaction is, "How stunning! Such finesse." By the next day she can't stand it. "It's like wearing a new party dress," she says. "Fabulous, but keep it on too long and it loses all the glamour. Putting good furniture into good rooms is what matters to me."

She has a gallery for fine antiques in Los Angeles and another for the "new antiques" she designs, but "decorating" is something she just doesn't think about.

Clients beg her to help with their houses, but Tarlow usually limits her assistance to building a collection of furniture. "People get so hooked on the idea of everything being perfect," she says. "They spend too much time and money matching this color with that one, or worrying about which chintz. I can do that very well—but I'd rather not. I can understand the point of decorating if the furniture is not the quality you'd like it to be. Then it's time to pull out all the tricks to create an atmosphere.

"I don't mean that a room has to be filled with gorgeous things to be beautiful. A couple is enough, but what's there should be immaculate, polished, lovingly cared for. A bedroom with fresh white linen, a bowl of flowers, one polished chair—that's enough. Just find a well-proportioned space, paint it a pleasing color and fill it with things you really love. That's my idea of a perfect room."

And that is why Tarlow's apartment in London, her house in California and the residences she very occasionally agrees to do for clients are all similar. Each follows those three essentials, and each is filled with things she loves.

"Just buy what's gorgeous," she says. "If you fall in love with it, then you have to have it. Never mind that the room is full. Choosing furniture is like choosing a husband—if you really care, you'll find a place for it. Even if a chair blocks an entrance, buy it and put it there. Period."

Tarlow's London apartment is in what had been the grand, tall drawing rooms of a fine nineteenth-century house in Belgrave Square. When she first saw it, those splendid rooms had been divided into medium sizes. Not for her. She likes very large rooms with high ceilings, very small rooms with low ceilings, or rooms that are just plain odd, perhaps tall and narrow—the rooms other people might call awkward.

She turned to an architect, Livio Cumbo, for help. Down came the partition wall and false ceilings in the front room to restore its original glorious size and height. Then she added a floor across the back room, creating two levels within the one tall space—a dining room and kitchen below, a bedroom and bath above.

Next the color, her favorite off-white adjusted to a maize to compensate for English light. She used the same color for walls and fabrics and the same fabrics in several rooms. "Unless it's an antique, fabric is just a background," she says, "nothing to do with anything. People say, 'You can't use that fabric in the dining room, you've already used it in the living room.' I say, 'Why not?' "

Almost everything in the apartment had been collected prior to her taking residence, and what she shipped over originally is still there ten years later. She's added a few things—two Régence chairs covered in Gobelins tapestry, a piece of Elizabethan embroidery—but she never sells anything. "If something was good enough to be there once, it's good enough to be there forever," she says. "It's not a question of upgrading, because I never buy what's not good in the first place."

Once something is right she wants to think about something else. She



"Warmth can only come from your personal possessions and the way your personality fills the house," says Tarlow (right). "I chose each piece for its own qualities, rather than to fit." A reclining bronze and American Indian baskets are part of the living room's eclectic mix. Tarlow designed the silk velvet sofa.


BAUHAUS



es no point, for instance, in rearnging the furniture. She did all that n paper a hundred times before she oved in, just to make certain it ould all fit. "Give me a piece of aph paper and it really turns me n," she says. "But of course, where ings went on moving day was not here I had them on paper. The over set a table down in the room and it looked right, so it's still there. Sofas took their places by the fire and stayed. Nothing has been rearranged since that day."

Some pieces brought a sense of belonging with them. A fine Flemish table "would look sensational in my California house, but this room won't let me take it out. And the other day I bought a candlestick to take back. I set it down here and now I can't take it away. I get annoyed—but that's the way it is."

Everything Tarlow puts in each room gently becomes a part of the whole. She likes "rooms where nothing bounces out at you. People always say they want a Drop Dead Room. Well, if that's what they want they should go to a funeral parlor.



OSITE: The living room's Kangxi coromandel screen provides a rich backdrop for a Dame Elizabeth Frink horse sculpture, a 17th-century Flemish lnut table and Louis XV fauteuils. ABOVE: "I like rooms of eccentric dimensions, even if they're tiny, like the dining room," says Tarlow. A Chinese nitary figure surmounts a 16th-century Spanish side table; the Regency dining table is of mahogany. French doors open onto the garden terrace.

You shouldn't walk into a room and say, 'Wow.' Instead, you should become aware of it slowly, quietly. Serenity is important. That's why I love drawings. A painting takes over a room. I love furniture and would rather nothing else takes over."

The furniture she especially loves is English, French and Oriental antiques. "That's what I buy for myself, and that's what I specialize in as a dealer." When she can't find what she wants she designs it herself. Sometimes it's a nearly direct reproduction, but more often her pieces improve on a particular antique (better proportions, better wood) or are inspired by something she has seen—the turn of a leg on an antique chair, a branch growing in a certain way.

And her ideas about reproductions have changed with the increasing rarity of fine antiques. "I would rather have a very good print than a mediocre oil painting," she says, "and I would rather have a very good reproduction than a mediocre antique."

continued on page 230

OPPOSITE: The architectural character of the bedroom was enhanced by the placement of oak beams across the ceiling. "I wanted this room to be a little jewel box where everything would be beautiful and serene," says Tarlow.

BELOW: An Italian lay figure and a dog painting share a corner of the kitchen with a collection of 17th-century Pyrenean wooden spoons. "I find it interesting to mix simple country woods with elegant Georgian silver."

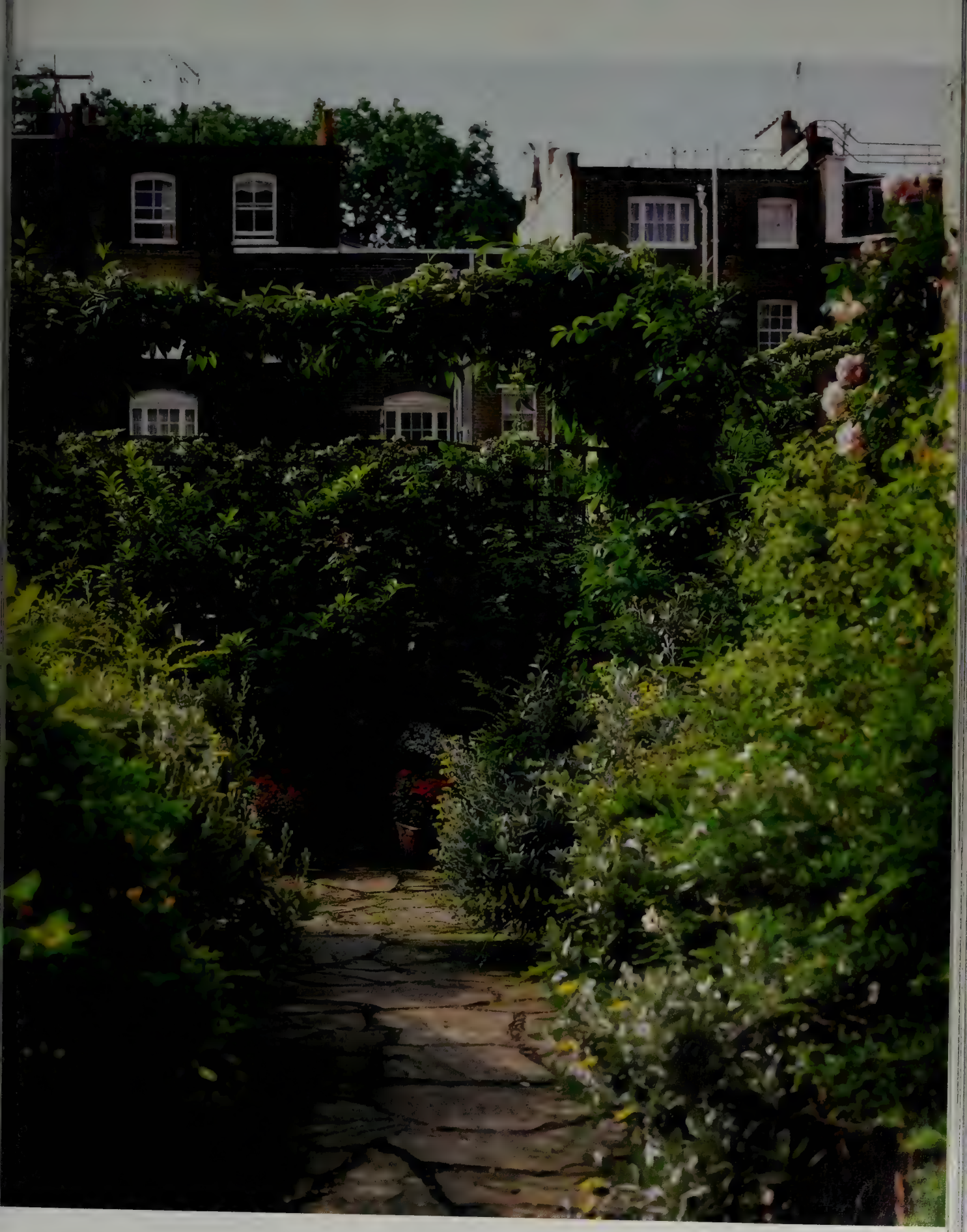




"Never mind that the room is full.
Choosing furniture is like choosing a husband—
if you really care, you'll find a place for it."

BELOW: An English Colonial commode of lemonwood and ebony, ornamented by an Edo lacquer tray, is a sturdy presence in the guest bath. OPPOSITE: The expansive garden terrace is paved with Yorkshire stones. "It's really as large as the entire flat," notes Tarlow.









Nassau Via New York

Seaside and City for Irwin and Terry Allen Kramer

INTERIOR DESIGN BY MARK HAMPTON, ASID
TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY DAN FORER AND PETER VITALE

"I'M AN OCEAN GIRL, I hate to get dressed," says Terry Allen Kramer, producer of such Broadway hits as *Me and My Girl* and *Sugar Babies.* And, as if to prove her words, she and her husband, financier Irwin Kramer, built one of the most beautiful seashore houses anywhere, right on the Caribbean, a pink palace in Nassau with breathtaking views, caressing breezes and gardens fit for a sultana.

When the huge house first went up in exclusive Lyford Cay, the neighbors, certainly no strangers to opulence, could hardly believe their eyes. Some still can't. For it is a rare and remarkable example of total luxury

"We built it on the last piece of land left on the ocean," says theatrical producer Terry Allen Kramer of the Nassau house she shares with her husband, financier Irwin Kramer. "It was sand, swamp and a large coral reef, and we planted every blade of grass." The interior design is by Mark Hampton, architecture by Robertson Ward Associates, Nassau.



"The Kramers adore blue," says Hampton. "I think they have every combination of pale, clear blue you can possibly mix." Blue accents appear in the living room's Portuguese needlework carpet, Brunschwig & Fils blue-and-white print and Cowtan & Tout white textured fabric. The mirror is Chinese Chippendale style. Over the mantel, an 1872 oil, *Good Friends* or *A Tempting Bone*.

meeting total comfort and both triumphing. Best of all, Terry Allen Kramer is out of a Blass and into a bikini quicker than you can say "banana daiquiri."

"When we gave up California," she says, "we decided the most convenient place to build was in Nassau. It takes just two hours and twenty minutes to fly from New York, and we can spend ten days at a time there. I wanted something large and airy and filled with color—blue, my favorite, and mauve and pink. I also wanted to get away from clutter and bric-a-brac. I like the look of upholstered pieces arranged for cozy conversations. With a few exceptions, I left French furniture for English a long time ago. It works better for us."

Although the Kramers travel constantly, making frequent short trips to London, and although they have a stunning New York City apartment they've owned for years and a new third house perched on the Southampton dunes, they are able, no matter where they are, to create an atmosphere that would lead one to believe they never budged. The mark of their personal taste is everywhere—the clear, bright colors (the hues of summer skies and English gardens), antique English pieces, every room created for comfort.

Behind the easygoing atmosphere there is another realm—the realm of gardens and kitchens, ensuring that there will always be gorgeous flowers spilling over tabletops, and long leisurely lunches and dinners consisting of the best food imaginable.

The Kramers' greatest desire is to keep their houseguests happy and amused. From the exquisite linens in the guest suites to the eighteenth-century English sporting pictures straight out of turn-of-the-century English country houses to the paintings by Pissarro, Matisse and Miró there is an endless variety of lovely and whimsical objects.

Both at the seaside and in New York, the Kramer residences are filled with those beautiful architectural details that make the perfect background for decorating and entertain



neled in English pine from Crowther of Syon Lodge in London, the library "is a cozy retreat when the weather is bad," says rry Kramer. Two George III–style chairs are covered in Brunschwig & Fils linen, the sofa and club chair in a Kirk-Brummel t print. Contemporary Aubusson carpet from Stark. Before the fire is a padded Victorian fire fender. Painting by John E. Ferneley.

g. The travertine marble staircase ding to the master bedroom in ssau was planned around a monu- ental Palladian window hung with shly draped sheer silk and cotton d a spectacular nineteenth-century rstal chandelier stored away for ars after it was taken down from a use they'd previously owned on ng Island. The living room in w York complements the fresh ors of an English needlework car- t found in nearly perfect condition the Kramers' interior designer, rk Hampton.

The library in the New York apart- nt is another superb example of owners' interests and tastes—Im- ssionist drawings, antique French parquet, a Georgian mantel, Georgian tables and armchairs and a jewel-like collection of nineteenth-century French paperweights, each one rare and perfectly preserved.

Says Mark Hampton, "All these treasures are arranged in rooms whose primary function is to be comfortable. Nowhere is there a hint that at any minute the lady of the house will close the door behind her and fly off to another equally comfortable house. Nor does it seem possible that streams of friends, children and grandchildren have probably departed just a few minutes before Mrs. Kramer. As in all really welcoming houses, the comfort looks as though it were a permanent component—built in, along with the paneling."

The entrance hall of the Kramers' New York apartment sets the scene for what lies ahead. A glittering Empire-style crystal chandelier illuminates white marble floors and a pale Louis XVI–style side table holding a bronze bust of Terry Allen Kramer. The artworks are by Klee and Manet.

Others by Matisse and Dufy ornament the living room walls, and the floors are the parquet de Versailles that the Kramers love. There are a fine needlepoint carpet; lush upholstered pieces, including a set of Louis XVI fauteuils; graceful, small bronzes; and a rich, red-lacquer low table, a spot of brilliant color under a Pissarro landscape.

ABOVE: In the guest room, oversize shutters frame the ocean. Wicker desk and chairs from McGuire; floral cotton by Brunschwig & Fils.

RIGHT: Classically inspired colonnades visually unite the breakfast porch (foreground), the living room porch and the house. "Irwin loves to build houses," says Terry Kramer, "and someday he wants to build one for the unnecessary—for all the things we collect."

OPPOSITE: In the entrance hall of the Kramers' New York apartment, a Manet oil on ivory is displayed on a Louis XVI–style side table. Above, a Klee pastel. FOLLOWING PAGES: "I've worked on the apartment on and off for the last ten years," says Hampton. "Before that it was a little less colorful." In the living room, a sofa and chair are covered in Kirk-Brummel striped silk; Brunschwig & Fils floral chintz. Clarence House red velvet covers two fauteuils. The paintings are a Pissarro landscape, left, and Dufy's *Deauville*, 1938. A Matisse sculpture stands by the window. English needlepoint carpet is 19th century.











ABOVE: A collection of Impressionist paintings—including Utrillo's *Place Saint Pierre en Montmartre* and works by Morisot and Paul Signac—enlivens the library. A miniature chest is used as an end table, and a Pembroke table, at left, holds French paperweights. Needlepoint carpet. OPPOSITE ABOVE: A three-pedestal mahogany table, a set of 14 Sheraton chairs and a Sheraton-style sideboard dominate the dining room, where, as elsewhere, floors are parquet de Versailles. Oil by Bernard Lorjou. OPPOSITE BELOW: Lee Jofa floral prints fill the guest room, which contains an English pedestal table. Still life by Dimitri Berea.

Doors open to reveal the elegant dining room, which contains another dazzling nineteenth-century crystal chandelier, a Chippendale-style mirror and a George III–style mahogany table. Here are two striking pieces, a pair of hand-painted celadon-green Adam consoles.

Some of the Kramers' loveliest art hangs in the library—drawings and paintings by Morisot, Utrillo, Signac and Renoir. The guest bedroom is a flower bower, with white flowers in the rosy rug, rose-covered blue-and-white chintz draperies, the same chintz on the bed and the delicate little armchairs. Suspended on a blue silk ribbon over the headboard is a still life by Dimitri Berea—masses of painted flowers, of course. Crystal vases on the white bedside tables are always bursting with blossoms. If you ever feel like stopping to smell the roses, this is the place.

The Nassau house, although extravagantly beautiful, is very much at home in Lyford Cay. The Georgian-inspired Colonial architecture is typical of this part of the world, almost as indigenous, say, as the swaying palms and the vivid hibiscus. The lawns roll gently, and there are colonnaded porches off the main rooms where one can relax and have meals facing the sea. It is the perfect indoor-outdoor house, as all ideal seaside houses should be, wonderful for the Kramers' frequent entertaining.

The pine-paneled library, glowing with the rich, ripe red of quilted linen armchairs, is the couple's refuge when the sun refuses to shine.

As in the city residence, a guest bedroom shimmers with color—lavender, green, blue, faded pink. Rather than draperies, Mark Hampton has used huge-scale shutters at the windows to frame the fabulous views. On a clear day you can see forever. On a dreary one you can always hightail it to the library.□





Back Bay Victorian

Warm Restoration for a Boston Town House

INTERIOR DESIGN BY BRUCE GREGGA, ASID
ARCHITECTURE BY MARVIN HERMAN, AIA
TEXT BY DAVID ROBERTS
PHOTOGRAPHY BY RICHARD MANDELKORN



ILLUSTRATION, MARYANN THOMAS

"ORIGINALLY I wanted to do all the interiors myself," says Frances Herman. "I thought if I used a designer I'd have things forced on me I didn't want." Her brother-in-law, Marvin Herman, however, is a Chicago architect of no mean skills, and he urged her to consider Bruce Gregga. "When Bruce and Frances met," says the architect, "there was an instant rapport."

The collaboration began in March 1985, when Frances Herman and her husband, Burton, bought a run-down town house in



"Forget that it was for my relatives, it was a really successful undertaking," says architect Marvin Herman of the Boston town house (above) he renovated for his brother and sister-in-law, Burton and Frances Herman. Designer Bruce Gregga worked with the Hermans to unify the turn-of-the-century Back Bay residence, which had previously been used for multiple dwellings. RIGHT: In the living room, a 19th-century Flemish screen from Kentshire Galleries is mounted above the sofa. Chintz from Clarence House; fabric on open-arm chair from Scalamandré; celadon fabric on upholstered chair, Brunschwig & Fils. Crystal chandelier from Nesle; Baccarat crystal lamps from Marvin Alexander.



Boston's Back Bay. The place was in desperate shape: Unoccupied for three years, it had most recently done duty as a rooming house, its erstwhile Victorian glory subdivided into oblivion. When the Hermans first poked their heads inside the building, they found an interior that looked bombed out. They had to haul in a ladder just to get to the second floor.

Burton Herman is a manufacturer and wholesaler in the textile business. For years the couple had lived with their four children in a Colonial house in Wayland, just west of Boston. In recent years their house had been burglarized and had suffered a major fire. "We moved out of the terrible suburbs," jokes Burton Herman, "and came to the safe city."

Despite its condition, the Back Bay quarters had obviously once been splendid. Pieces of original molding and baseboard, five fireplaces and the fifteen-foot ceilings hinted at what the town house had been. It was built in 1861 by Gridley J. F. Bryant and Arthur Gilman in a French Revival style, as part of a three-quarter block with a common façade. The Hermans' town house, however, was only nineteen feet wide by sixty feet deep, and the natural effect of this long, skinny shape was to make the place feel like a railroad flat. Marvin Herman—who greatly resembles Burton, for the good reason that he is a mere five minutes younger than his brother—attacked the problem head-on. Instead of preserving the front door as the main entrance, he chose to gain access to the center of the first floor by a side door from a common foyer. Where an old elevator had once transported residents to their separate apartments, he styled a central staircase that carries its effect through three floors via gently curved walls and banisters.

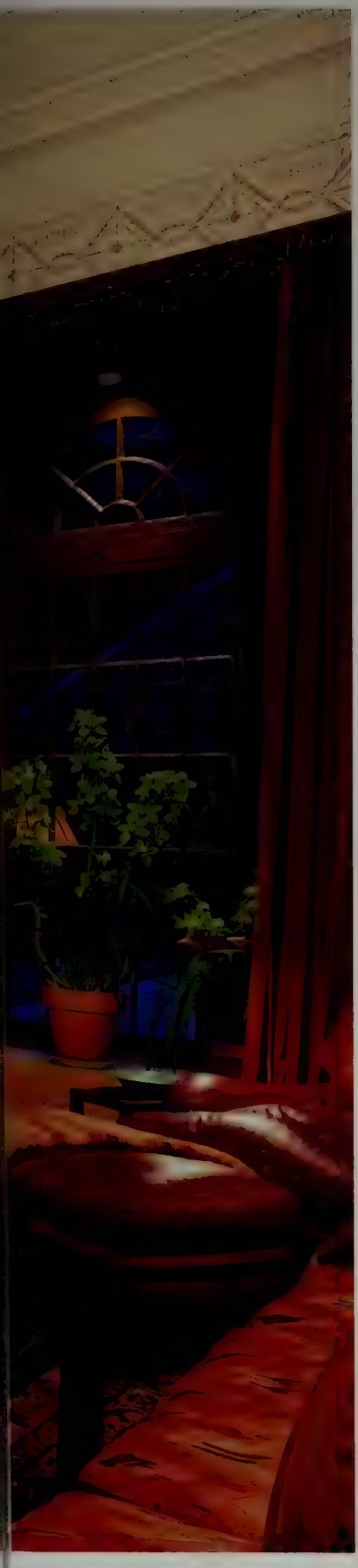
Bruce Gregga and Frances Herman met



ABOVE: One of the five fireplaces in the house is an original carved-marble Victorian mantelpiece in the living room. At left, a pen-and-ink drawing by Charles Hoffbauer is paired with a landscape painting. The console holds a late-18th-century Chinese porcelain plate and vase; on the mantel are Chinese Export hexagonal plates. Crystal sconces from Nesle; red damask, Scalamandré. OPPOSITE: Part of the Hermans' blue-and-white porcelain collection is displayed in the dining room. "My ideal way to entertain is a small dinner party with a fire going and a few good friends," says Frances Herman. Yew table from Millhouse Antiques; Clarence House wallcovering.







often in Boston, New York and Chicago to work out the interior design. Frances Herman says one of her favorite colors is red, so it is no accident that deep burgundies and rich claret tones prevail. The effect is warm, old-fashioned, inviting. Says Gregga, "We wanted to make a comfortable and commodious condominium rather than an intimidating, cool town house." Frances Herman is unabashedly eclectic in her choice of styles, and the rooms mingle furnishings from Colonial American, 19th-century English and French, and even Chinese traditions. The most dramatic piece in the apartment is a huge eighteenth-century Dutch armoire, its surface a dazzling floral bouquet of marquetry.



"All of the architectural details were salvaged or reproduced from what was there," says Marvin Herman. LEFT: A Regency girandole hangs above the fireplace in the library. Chandelier and sang-de-boeuf pottery lamp from Marvin Alexander; paisley on spoon-back chair and red woven fabric, foreground, from Manuel Canovas. ABOVE: The landing features *faux*-stone walls and an 18th-century Dutch armoire. Atop it is a blue-and-white delft garniture set from Bardith. "It's a dramatic introduction," says Bruce Gregga. Queen Anne chairs from Hyde Park Antiques.





The Hermans are connoisseurs of Canton blue-and-white china, used for their formal service and also displayed in several rooms. The second-floor landing even sports a pair of Canton blue-and-white bidets (now bearing flowerpots), artifacts of a cross-cultural Victorian jeu d'esprit.

Another motif that runs through the apartment is the reliance on *faux* finishes: *faux*-stone walls, stenciled cornices, nine coats of paint on the living room walls to make the finish look like leather, a green-linen effect for the master bedroom walls and *faux-marbre* tabletops in several rooms.

"Every room is different," says Burton Herman, "but every room is part of Fran or myself." The social center of the house is the kitchen, which opens onto a decked back patio, a rarity in the older parts of Boston. The second-floor library is suffused with dark red fabrics, wood paneling and mahogany furniture. "I've always wanted a place where I can smoke my cigars and drink my cognac at night," says Burton Herman. The living room mixes French, Chinese, Flemish, Irish and English elements. In contrast, the third-floor bedroom is subdued, with dark green and cream colors predominant.

To watch the Hermans tease each other as they discuss the decisions that the house required is to realize how much pleasure the place continues to gives them. Says Marvin Herman, "She had to have a pantry, because she was born above a grocery store" (a literal truth). About the fireplace in the dining room, which she insisted on keeping, although it had to be moved five feet in order to be centered in the redesigned room, he groans: "It was the worst experience I ever had. It was a killer."

It becomes evident that the Hermans' zestful kvetching amounts to a nostalgic exercise, like looking through a scrapbook. Says Frances Herman, still happily nonplussed after more than two years in Back Bay, "I love living in the city. After years in the suburbs, I never thought I'd find myself living in a condominium."□

"The master bedroom is a relaxing and personal environment enhanced by crewel bed hangings and the hooked rug," says Gregga. The Chippendale-style four-poster is from Baker; bonnet-top highboy from Millhouse Antiques. A 19th-century papier-mâché chair from Kentshire Galleries stands near a plant-filled tray table from Bardith. Lee Jofa print on bed covering, draperies and chairs. Hansen lamp.

ARCHITECTURAL DIGEST VISITS:

Cher

INTERIOR DESIGN BY RON WILSON
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

CHER, THAT inexpungible monosyllable, that "born-again success," has had almost as many decorating periods as she has had professional lives. (She recently returned to the recording studio and became again a figure for teenagers, twenty years after the fact; she also became a leading lady at an age when most actresses are through. "For three decades they've been saying I was on my way out," she says with a frosty smile.) What does she call *this* decorating period? "For my New York apartment I wanted prehistoric/futuristic—something that would be one step further than my Egyptian house in Beverly Hills," answers Cher, a decorator's Muse and Medici.

For just as she has never been afraid to change her personal look, taking the public through all those different looks with her, so she has dared to dabble in perhaps a dozen decorating idioms. "I don't know where people go to get that rule, 'Thou shalt be one thing and one thing only for thy entire life,'" she says incredulously.

"I've done all Cher's houses for her, one after another, all eleven," says Los Angeles designer Ron Wilson. "She stretches me to the limit, and then some. I've tried every trick in the book, used every drapery treatment, every floor material. She's had everything—and she still insists I do something new. The first two things she and I worked on together were an Italian-style house in Bel-Air and a French period house in Holmby Hills. When I met her I was a construction superintendent and she was a young girl living with her family. She was baby-sitting for my nephews. She thought I was a hot guy driving a Corvette! That's how far back we go—to her beginning and almost to my beginning." These days Ron Wilson can number among his clients Johnny Carson, Michael Landon, Don Rickles and Kenny Rogers. "And Cher, of course. Cher ongoing. Cher forever."

Cher found the apartment herself—three floors in a restored building in the lower reaches of Manhattan, somewhere between SoHo and Greenwich Village. "It was a nice-looking—a typical New York loft-looking—unit," says Wilson. "Forty-five hundred square feet—a very small space for *her*." Cher, being Cher, had flights not of fancy but of fantasy. "And I achieved what she fantasized wanting—something very far beyond what we'd done in the past," Wilson says with justifiable pride. "It's definitely not a New York look. It's her look and it followed her to New York. It's Cher—Cher through my eyes." That may well be, but the apartment seems to embrace rather than reflect the star. "It does both," Wilson insists. "In the past she's said that so much of what I do puts its arms around her. She feels there's a romance about the things we do."

While work on the apartment was in progress, Cher hovered close by, in a midtown hotel. "She enjoyed being in New York watching the changes come about. She's always very involved—she doesn't just say, 'Here's what I want and call me when you're done,'" Wilson explains. As things turned out, Cher was back in Los Angeles when the apartment, with its all-important finishing touches, was installed. But she would soon be driving cross-country and promised to call Wilson with her reaction the minute she walked in the door. When the apartment hit the star of *Moonstruck*'s eye like a big pizza pie, it was *amore*. "She called me and she was overwhelmed," Wilson remembers. "She said, 'You've done it again!'

"We started from scratch—and *with* scratch," he laughs. They put in new beam structures and worked with new materials, they changed baths, they changed fireplaces and they changed kitchens. The kitchen, in fact, was built a few times: It was open to start out with, then Cher changed her mind and wanted it enclosed, then she wanted it opened

"When I first saw the apartment, it was all-white," says Cher of her New York triplex. Designer Ron Wilson used neutral tones and textured *faux*-stone surfaces throughout to create what Cher calls "a prehistoric/futuristic look." OPPOSITE: One of Cher's priorities was a separate floor for her daughter, Chastity, and her son, Elijah Blue. The entry, at right, leads into the lounge reserved for them.

FOLLOWING PAGES: A contemporary stone-and-glass sculpture stands sentry at the top of the staircase that leads to the dining area. Set against the *faux*-stone wall at back is a 19th-century French wooden thresher, one of Cher's favorite pieces. Wilson, who designed most of the furniture, used two stone slabs for the dining table. A stenciled leopard print covers the banquette, from Gina B, and shell chairs







BELOW: "I wanted to give each space its own identity," says Ron Wilson of the second floor's dining area, kitchen and living room. "I'm not much of an entertainer," says Cher. "I never have parties, I just like to be by myself at home and not have any intrusions." Wilson used wool rugs over hardwood floors, and transformed antique stone columns into lamps. Fabric on sofa from Mimi London. OPPOSITE: The third-floor solarium, which opens onto a garden, has draped gauze on the walls and electric shades on the slanted-glass ceiling.



again. "That's not unusual for her," Wilson says. "She has a good sense of decoration and construction, and anyway, if she wants it rebuilt it gets rebuilt. There's no convincing her otherwise. She's a very strong Taurus, and I'm smart enough, being a Taurus myself, not to argue with her." Cher elaborates, "I want to do what I want to do. If I live in a place, I want it to be exactly the way I want it to be when I want it to be that way."

The apartment is done in very neutral, almost colorless tones, with here and there a bit of black. And everywhere a great deal of stone. "She likes stone and has for a long time," Ron Wilson explains. "We've been doing stone together for about ten years." This time, the walls and ceilings are *faux*-stone, and the big table in the dining area is two slabs of stone.

Everything in the apartment suggests the tactile. "She's never cared for flat, textureless things. She doesn't like a flat painted wall—she's never understood having a wall just painted white. She wants depth to it. And she only likes form in something that has texture to it—she'd rather have that than have art or something that dominates the area. She doesn't like to have things that dominate the area. *She* dominates the area."

If Cher likes texture, she also like that texture to have a certain aged quality to it. In her Beverly Hill house, for instance, the walls were combed with a steel rake to give an irregular look and create depth and shadow. In the New York apartment the railings of the three-tiered stair case have been antiqued to give th distressed look of old ironwork.

Since the strength of the apartme stemmed from those *faux*-stone wal and ceilings, Cher could afford to b quite lighthearted when it came t the furnishings, which, in a witty r versal of design convention, becam a background for the backgrou







LEFT AND ABOVE: Spiral wooden columns flank the door that leads from the living area into the master bedroom. The steel four-poster bed is draped with delicately woven spiderweb fabric, from Mimi London. On the bedside tables, designed by Wilson, are family photographs and iron-base lamps, which have rawhide stenciled shades.

(those walls and ceilings, though subtle, are quite extreme). The furniture throughout the apartment, most of it designed by Wilson, makes for a quiet blend with the free-form wool area rugs on the hardwood floor. No pattern is in evidence anywhere except for stenciled cowhide on the banquette. "We've always had some kind of stenciled fur in all of her houses," Wilson offers.

Cher and Wilson shopped together for all the antique artifacts. The dramatic piece standing near the dining table is a farm implement, a wooden thresher from mid-nineteenth-century France. Other lucky finds were the wood-twisted Philippine columns that frame Cher's bedroom and the two antique Indian stone columns in the living room that Wilson redesigned into lamps. "We depended on the crudeness and the oldness of these items to take the rawness out of the contemporary quality that I was trying to achieve," Wilson says. It is precisely this blend that gives the place its palpable prehistoric/futuristic air.

And now let us tour Cher's lair. To the left of the entry on the first floor of the triplex is a lounge where the children can watch television; behind the lounge are their bedrooms. Chastity, Cher's twenty-year-old daughter

continued on page 232



Art: Trompe l'Oeil Painting



The Deceptive Ways of Old-Master Artists

TEXT BY JOHN A. CUADRADO

PRECEDING PAGES: *Cupboard* (front and back view), Franciscus Gysbrechts, circa 1675. Oil on canvas; 54½" x 40". A double-sided trompe l'oeil reveals the artist's mastery of deception and reflects the 17th- and 18th-century revival of illusionistic art that was explored by classical Greek and Italian Renaissance painters. Peter Tillou Fine Arts, Litchfield, Connecticut.

BELOW: *Satyres et Enfants Jouant avec une Lionne*, Anne Vallayer-Coster, 1776. Oil on canvas mounted on board; 12" x 16". Vallayer-Coster's convincing illusion of a bas-relief sculpture is believed to represent autumn and is one of three painted panels depicting the seasons that the highly praised artist exhibited at the Salon of 1777. Galerie Cailleux, Paris.



ENDOWED WITH talents that set them apart from their peers, artists have often taken mischievous delight in their ability to fool the eye. Albrecht Dürer loved to torment the maids in his household with carefully placed renderings of spiderwebs no dust mop could remove, and Giotto is said to have reduced his mentor, Cimabue, to similarly unnecessary swatting by painting flies on the noses of figures in his master's paintings.

Part tease, part tour de force, the art of trompe l'oeil—literally, of deceiving the eye—is one of inspired play. It mandates a duplication of reality that reaches beyond illusion to delusion, a mastery of volume, shadow, texture and color so complete that the line between fictive pictorial space and real space seems to disappear. For the artist, a trompe l'oeil easel painting provides an opportunity for a dialogue with the viewer, first luring him into acceptance of the "reality" before him and then, as an ill-defined sense of the deception dawns, impelling a closer look, and finally an exclamation of surprise. The artist's virtuosity demonstrated, the encounter often continues as symbolic, biographical and even political allusions wait to be deciphered by the viewer.

The art of trompe l'oeil easel painting grows out of a tradition of illusionistic decoration dating back to classical antiquity. Imaginary architectural perspectives graced the villas of Roman nobles in Pompeii, and in his *Natural History*, Pliny writes of Greek paintings depicting fruits so realistically that birds swooped from the skies to feast on them. Forgotten during the Middle Ages, illusionism reemerged during the fifteenth century with the rediscovery and perfec-

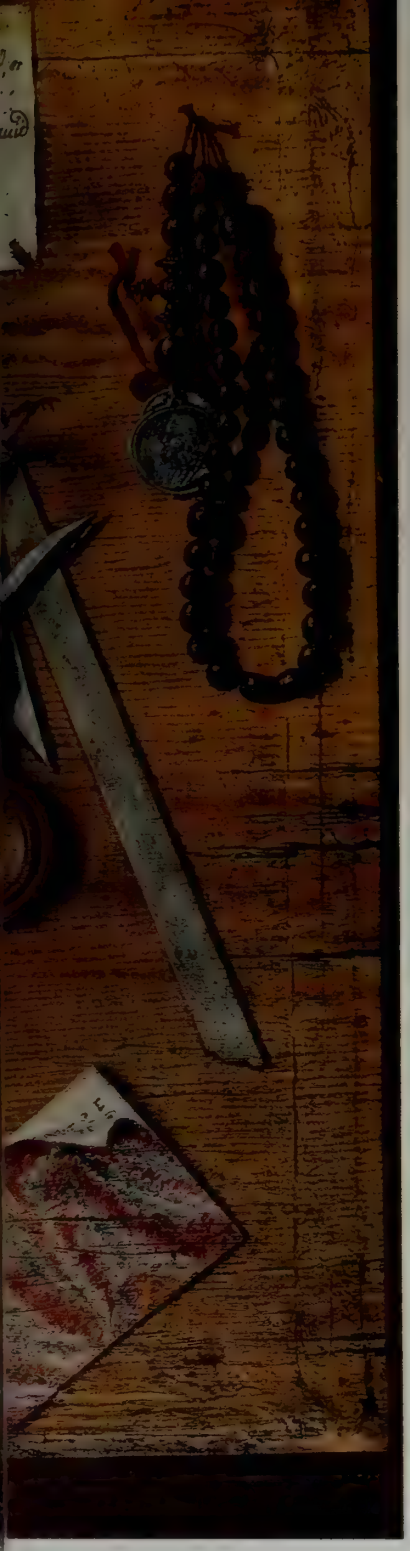
continued on page 234





ABOVE: Untitled, Egidio Maria Bordoni, circa 1711. Oil on canvas; 20¾" x 28¾". Perhaps more than a whimsical deception, an assemblage of seemingly incidental objects amid church documents might be a religious statement or a symbolic portrait. Harari & Johns Ltd., London.

OPPOSITE ABOVE: *Gravure Derrière Verre Cassé*, Etienne Moulinneuf, 1767. Oil on board; 14⅖" x 12⅖". In a relatively rare form of trompe l'oeil, the artist has recreated the effect of a matted engraving behind an equally deceiving imitation of broken glass. Galerie Marcus, Paris.







GHT: Untitled, anonymous French artist, th century. Oil on canvas; 47" x 35". Art- ry seems to master reality in a cunning presentation of three-dimensional space nere the two prints are perhaps the artist's /n works. A Smith Antiques, Ltd., New York.

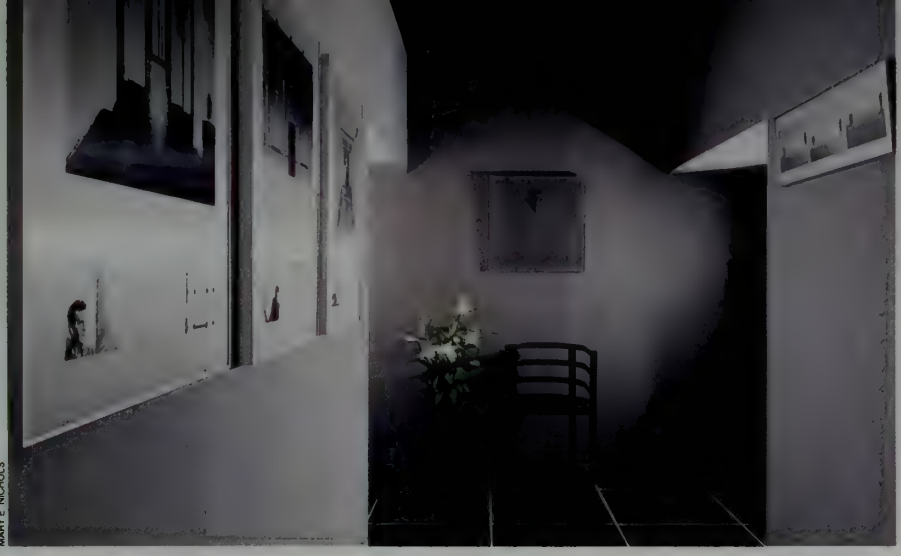
Profiles: Arata Isozaki



TEXT BY PAUL GOLDBERGER



HARRY BENSON



MARY E. NICHOLS

"I design every kind of object that might have a form—my fundamental philosophy is to exclude any obsession to stick to something," says internationally renowned Japanese architect Arata Isozaki (left), with his wife, artist Aiko Miyawaki, in New York's Central Park.

ABOVE: In the entrance hall of their Tokyo loft, a series of photographs by Aiko Miyawaki are mounted on the wall at right. The photographs at left are Isozaki's *Internal Scape*. His lead relief *House Form I*, 1979, hangs over a chair designed by his friend Richard Meier.

ARATA ISOZAKI DARTS CALMLY about the Four Seasons restaurant in New York, greeting Philip Johnson at one table, a celebrated publisher and art collector at another, a journalist at a third. Darts calmly? No one can dart calmly. But Isozaki can, and does. He moves about the room with a rapid, easy grace, utterly determined and yet altogether relaxed. And in an instant, before he has even taken his own seat, it is apparent how perfectly Isozaki blends Western ambition with Japanese serenity.

Isozaki is at home in New York—no one was surprised when the maître d' in the Grill Room greeted him by name when he walked in, and what seemed like half of the other diners nodded smiles of recognition—but for all of this, he could never be confused with those Japanese who become Americanized. For Isozaki's entire manner, his bearing, his whole way of thinking, remain Japanese. He speaks quietly, he is hesitant to talk of private things, he is self-effacing, even though you know that he believes himself to be one of the great architects of our time.

His dress—mainly simple, loose-fitting garments by his friend Issey Miyake—tells much about him too. It sets him apart from Westerners, and from those Japanese who strive to look like Westerners, but it is hardly the dress of a typical Japanese. The appearance is of great ease and comfort, with nothing outwardly stiff and formal, but in fact every fold of fabric has been carefully studied, and nothing has been left to chance.

So it is, too, in Isozaki's architecture, which is surely the most profound blending of Eastern and Western cultures we have seen in a generation. No architect anywhere has done more than Isozaki to bring basic, primal geometric forms to life, and he does so by alluding both to Western classicism and to the traditions of Japanese architecture. He is less interested in the pure forms of Japanese architecture than in its sense of refinement; in Isozaki's work influences as diverse as Louis Kahn and Japanese temples are melded together, creating a result that is neither literal nor sentimental. His buildings are elegant, crisp and self-assured, and they manage to combine the sense of energy and repose that he himself possesses.

The Tokyo-based Arata Isozaki is



No architect anywhere has done more than Isozaki to bring basic, primal geometric forms to life.





YASUO MATSUMOTO

OPPOSITE: "History, the arts, literature, philosophy, everything has influenced me," says Isozaki, who designed the chairs in the dining room as well as the Louis Vuitton scarves. The table holds a model from Aiko Miyawaki's series *Utsurohi* (literally *Transcience*); the drawing above it is also part of the series. LEFT: The table setting comprises contemporary plates designed by Isozaki for Swid Powell, a small sculpture by Miyawaki and traditional Japanese utensils.

"I have always tried to see *aranumono*, things, or rather, concepts envisualized," Aiko Miyawaki has said. "Because I have adopted various means—painting, relief, sculpture . . . my work should be considered as a kind of intermediary." ABOVE: Miyawaki works on a project for the Tokyo Globe Theater. BELOW: A 1984 exhibition of her art was held at Tokyo's Institut Franco-Japonais.



now at the top of his profession—one of a handful of architects whose reputations transcend not only national barriers but also the even harder-to-surmount wall between architecture's academic salons and its popular realm. Like James Stirling, Richard Meier, Frank Gehry and Robert Venturi, Arata Isozaki is a name the general public has come to know and respect. Yet his popularity has not come at the cost of the seriousness with which museums and galleries regard his work.

Isozaki's move into the public eye, at least in the United States, began in earnest in 1980, when he received the commission to design the Museum of Contemporary Art (MOCA) in downtown Los Angeles. By the time the museum finally opened in December 1986, Isozaki had already completed another project in the United States, the Palladium discotheque in New York City. Steve Rubell and Ian Schrager, who created Studio 54 years before, spotted Isozaki as one of the few figures who could bring them both architectural seriousness and tremendous panache.

For the Palladium, Isozaki designed a spectacular high-tech extravaganza, at once sleek and sensuous. For the museum in Los Angeles he created a series of geometric forms of exquisite red sandstone, a building that epitomizes Isozaki's gift for resolving architectural contradictions. The museum is potent and energetic yet refined and quiet, and it has justifiably been widely acclaimed.

"In some ways it is important, this commercial work," says Isozaki, musing on why he agreed to design the Palladium. "Because I already had the job to design MOCA, I could relax." The MOCA assignment, he explains, freed him from worrying that his reputation in the United States would be based on designing a fashionable Manhattan discotheque. "In Japan, people know the Palladium more than MOCA," Isozaki says, his voice more amused than regretful.

The fear that he could become known as an architect of nightclubs and discotheques surely disappeared in 1986 when Isozaki, along with New York architect James Stewart Polshek, won a limited competition to design a new master plan for the Brooklyn Museum. The design will not begin construction until the 1990s at the earliest; feasibility and funding studies are now under way. But if and when it does proceed, it will bring Isozaki into the realm of major American museum architects. The plan calls for completing McKim, Mead & White's beaux-arts museum structure with a complex series



HARRY BENSON

"I often visit New York to work on projects there, and I enjoy participating in the city's many cultural events," says Isozaki, who reconstructed the interior of an old movie palace for Steve Rubell and Ian Schrager's Palladium discotheque in downtown Manhattan. ABOVE: Isozaki jokes with, from left, Paul Marantz, the project's lighting consultant; Ian Schrager; and Robert Landsman, a chairman of AIA's New York chapter, at an AIA talk about the project held at the club.



HARRY BENSON

"I only accept commissions for works that are enjoyable," says Isozaki. RIGHT: He and James Stewart Polshek (seated at right), who together won a limited competition to expand the Brooklyn Museum, discuss their ideas with the museum's director, Robert T. Buck.

new buildings that have a great elisk as a central element. Like uch of Isozaki's work, it is an effort resolve opposites—in this case not ly the stylistic opposites of beaux-ts and modern architecture but also e urbanistic conflict of an intricate eet pattern surrounding the mu-um. The design possesses both the onumental geometries and the iet refinement that have become aracteristic of Isozaki's work.

Arata Isozaki was born in 1931 in ta, on the island of Kyushu in pan, the oldest of four children. e was a teenager when the atomic mbs fell on Japan, and he entered the University of Tokyo in 1950. It was there, under Kenzo Tange, the first Japanese architect to achieve international stature after the war, that Isozaki began to study architecture. He joined Tange's office and worked with him until 1963, when he left to open his own practice in Tokyo. The two continued their association for several years, however, and Isozaki worked with Tange on several designs, including Expo '70 in Osaka —a project he looks back on with some discomfort. He sees in it a shrill quality that he believes represents the least pleasing aspect of contemporary Japanese culture, and which he has since purged from his work.

A major part of that purging came just before Expo '70 was finished, when Isozaki suffered a major personal crisis. He had been deeply moved by the student upheavals that had begun in 1968 and found it difficult to continue working in the intense commercial environment which students and social critics were increasingly coming to challenge. "I managed to finish Expo '70, but it was very hard, and after it was done, I completely collapsed," Isozaki recalls. It was a troubling time for him in other ways, too: His second marriage had failed, and although he had two



"Following the Mito Cultural Complex, I have three other large projects: the International Hall for Expo '90, the Walt Disney World office building and the redevelopment of JR Ueno Station," says Isozaki. BELOW: He talks with Michael Graves at a symposium on 20th-century architecture held at the Metropolitan Museum to commemorate the opening of new galleries in the Lila Acheson Wallace Wing, where both were speakers.



HARRY BENSON

OVE: In his busy studio in downtown To-o, Isozaki examines the tower framework the model for his most recent architectural oject, the Mito Cultural Complex. "It will ovide a central space for the city's activities d will consist of the tower, an art museum, oncert hall and a theater," he explains.



YASUO MATSUMOTO

HT: "I originally designed the tatami bed the bedroom of our loft as a submission the 17th Triennale di Milano, which was d in 1985," says the architect. "The theme the exhibition was 'Elective Affinity.'"



MARY E. NICHOLS

young sons, he was without personal or professional anchors.

In 1972 he moved his practice back to Tokyo—he had moved to Kyushu in 1969—and reemerged, armed with a strong commission from a local government, the Gumma Prefecture, to design a new museum. Isozaki often thinks of the Gumma museum, which was completed in 1974, as his real beginning, for it is in that building that the refined and serene reinterpretations of simple geometries which characterize his work were first seen. And the building was his first to achieve worldwide renown.

Isozaki's personal life took an upward turn at the same time. In 1973 he married Aiko Miyawaki, a well-known and highly respected Japanese sculptor. Together "Iso," as his friends call him, and Aiko make one of Japan's most formidable couples, and they support each other's careers with determination and vigor. Aiko

continued on page 236



HARRY BENSON

TOP: The "morning corner" of the Isozaki residence features "Marilyn Monroe" chairs and a table, both designed by the architect. The drawing mounted at left is by Isozaki; on the right is another work by Aiko Miyawaki.

"I find that I'm most creative when I take a hot-spring bath," says Isozaki (above), walking in Central Park. OPPOSITE: The architect stands before his landmark work in the United States, the Museum of Contemporary Art



Manhattan Transformation

A Sense of Ceremony for a Modern Apartment



ITERIOR DESIGN BY JOHN SALADINO, ASID
EXT BY JOSEPH GIOVANNINI
HOTOGRAPHY BY PETER VITALE

HE APARTMENT BUILDING, when fin-hed several years ago, was much uded by New York critics for the ay it fitted seamlessly into its Park venue neighborhood. But as with many "luxury" towers today, the partments themselves had charm nly a developer could see, and it was is lack of character and craftsman-ip that made Louise Simone, an of-cer of a New York philanthropic rganization, hesitate before buying.

"What I finally bought was the iew, the site and the privacy," she bserves. Besides "location," the partment had what might be called position": It occupied the thirty-xth floor, all 5,400 square feet of it, nd commanded a 360-degree view the middle of the thickest sky-raper patch in the world.

Enter John Saladino. Trained at ale as a painter, the New York inte-or designer is first and foremost a olorist, able to turn a room into the nvironmental equivalent of Monet's ater lilies—a softly impressionistic pace of nuanced color and light. He also an enthusiastic classicist and eoclassicist. But his abilites and in-rests are not merely academic—he as been able to realize his palette nd his classicizing tastes in a diffi-ult-to-work-in-city because he has ltivated his craftsmen, he knows is antiques and fabric shops and he ldom reveals his sources.

The problem facing the designer as how to transform the plain de-eloper's space into a residence. First, here was the issue of organization: he full-floor apartment was actually eated from a pair of apartments, so aladino had to organize the two into ne. Second, there was the problem



For a modern New York apartment, John Saladino added historic architectural elements and European and Armenian pieces favored by resident Louise Simone. OPPOSITE: A Georgian surround frames a French mirror and table at the entrance. Karl Springer wall panels. ABOVE: The stencil by Cile Lord is from an Armenian mosaic.

of obtrusive piers and soffits that diminished the views. Designed for a substantial, flame-granite façade on the outside, the structure cropped the windows short inside.

Visitors who, moments before, stood in a cool, gray granite lobby step into a different, more gentle and genteel world in the vestibule of Louise Simone's sixteen-room apartment. They face an eighteenth-century pine door, with finely detailed acanthus leaves in the surround—an architectural antique from Georgian England. The vestibule also introduces the themes John Saladino develops in the rooms beyond: He mixes the formal and informal, new and old, modest and rich. The walls, for example, are surfaced in a rough scratch-coat cement, but the floor is marble.

Mrs. Simone, who is of Armenian

FOLLOWING PAGES: "It's like a blurred mirror reflecting elegantly but softly on the city below," says Saladino of the living room, which features an antique Sultanabad chosen by Mrs. Simone. Brunschwig & Fils fabric covers the armchairs he designed—with low table—for Baker, Knapp & Tubbs. Fabric on sofa and Empire-style chairs from Lee Jofa. Clarence House pillow tassels.











LEFT: Awash in peach and beige tones—"metamorphic colors," notes the designer—the dining room was opened up to the view through the use of shades to conceal the heavy soffits over the windows. A pyramid of 19th-century Korean boxes stands at rear. Fabric on open-arm chairs is by Sanderson. Wall panel covering, Grey Watkins; Brunschwig & Fils shade fabric. ABOVE: An antique mirror, in the form of a rusticated folly, centers a small niche that Mrs. Simone uses as additional seating for guests. Saladino designed the tripod table. Lee Jofa taffeta covers cushions and wall panels.

descent and is executive vice-president of the central board of the Armenian General Benevolent Union, entertains frequently. So the apartment was designed to accommodate scores of guests, many of whom are associated with the foundation. Once inside, visitors encounter a subtheme of the apartment—the entrance hall floor was stenciled by artist Cile Lord with a tree of life design taken from a sixth-century Armenian mosaic uncovered this century in Jerusalem. An eighteenth-century French side table is of a different era and culture but complements the design perfectly.

Saladino may be a classicist, but he is an accommodating one. Originally he presented Greek and Roman ideas and objects to Mrs. Simone, but she hesitated and then suggested they find Armenian works.

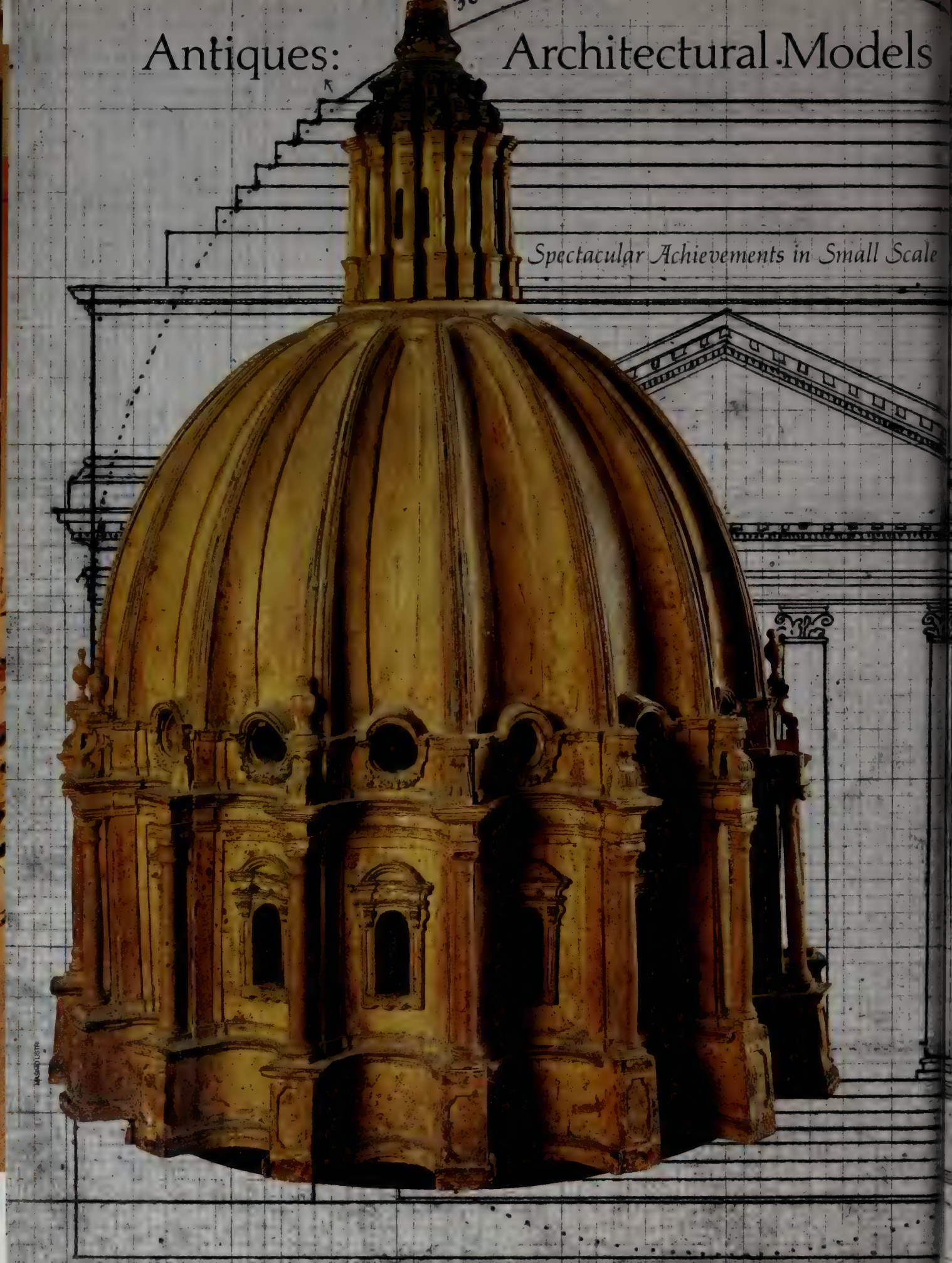
The entrance starts the apartment off with a strong design statement, though it hardly upstages the living room just around the corner, which serves as a vast diving board into a sweeping view of midtown—and to an almost encyclopedic collection of New York skyscraper history.

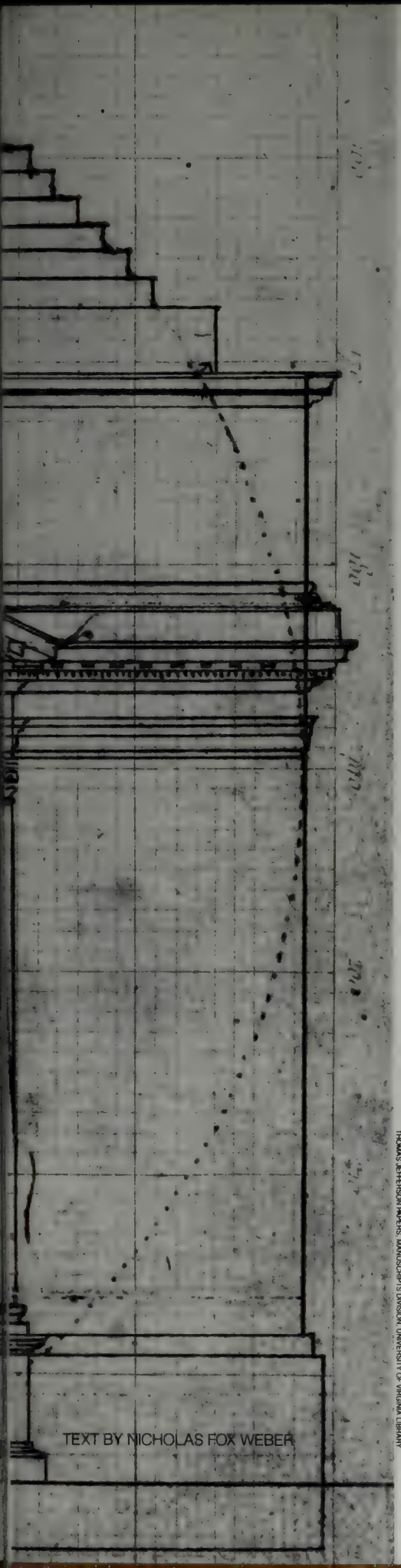
But while the three-sided view in

continued on page 242

Antiques: Architectural Models

Spectacular Achievements in Small Scale





THOMAS JEFFERSON PAPERS, MANUSCRIPTS DIVISION, UNIVERSITY OF VIRGINIA LIBRARY

TEXT BY NICHOLAS FOX WEBER



BENEDICTE PETIT

LEFT: *Cupola*, Italy (Rome), 1600–50. Wood and lead; 26⅘" high, 18" in diameter. Used extensively by both Brunelleschi and Michelangelo, architectural models were relied on as far back as the early Renaissance to convey an architect's design to his patron and to demonstrate certain technical details to the craftsmen and masons. Giovanni Pratesi, Florence. ABOVE: *Temple*, Germany, 18th century. Painted and gilt wood; 34" high, 18" in diameter. An elaborately ornamented model—probably for a folly commissioned by a German prince—boasts paired Corinthian columns whose bases bear motifs of musical instruments. EPOCA, Paris.

Architectural models enable us to contemplate the intricacies of building on an accessible scale. They make buildings almost into playthings.



LEFT: *Town Hall*, northern France, ci 1870. Wood; 45" x 27½". Although en ployed by architects before and durin construction, small-scale architectura works were also made after a building completion for use in teaching, and i other cases were built by journeyme carpenters as test pieces by which thei skill was measured. Galerie Acteon, Paris

RIGHT: *Duomo di Milano*, Italy, 19th cen tury. Wood; 40⅖" x 35⅗". Dedicated t the Madonna, whose sculpted form ap points the tallest spire, the cathedral wa begun in 1386 and completed 501 year later. A carved and pierced replica cap tures the intricacies of its Gothic form Casa d'Aste Semenzato Nuova Geri, Milan

THOMAS JEFFERSON PAPERS, MANUSCRIPTS DIVISION, UNIVERSITY OF VIRGINIA LIBRARY



THOMAS JEFFERSON PAPERS, MANUSCRIPTS DIVISION, UNIVERSITY OF VIRGINIA LIBRARY

THE PROBLEM with Christopher Wren's grandest architectural model for St. Paul's Cathedral in London was that it was too good. The Gothic St. Paul's had been destroyed in the Great Fire of 1666, and Wren made the "Great Model"—as it is now known in the canons of architectural history—to show the spectacular structure he proposed as its replacement. The Great Model was itself an elaborate creation. It had an enormous dome over the crossing and a smaller dome over the vestibule. The four arms of the church were linked by concave quadrants that undulated around the base of the larger dome. With its fanciful surfaces, the whole structure must have looked like an oversize snowflake: symmetrical, richly subdivided, the complex of smaller openings and closures all emanating from the core.

But the members of the cathedral chapter nixed the project. The model was a splendid object all right, but that was part of the difficulty. The church being proposed would be "too different from normal English cathedrals and too similar to the Popish St. Peter's" (this according to Sir Banister Fletcher's *A History of Architecture*). They wanted more of the tried and true, a bit more British austerity and less Roman grandeur. And so Sir Christopher Wren headed back to the drawing boards, coming up with the Latin cross design and straight walls and right angles that met with his clients' approval. He kept the central dome but lost the magisterial curves. There's nothing the matter with St. Paul's as it stands today, but it's hard not to wish that the plan that had its only form as that Great Model—Wren's own favorite—could have become a reality.

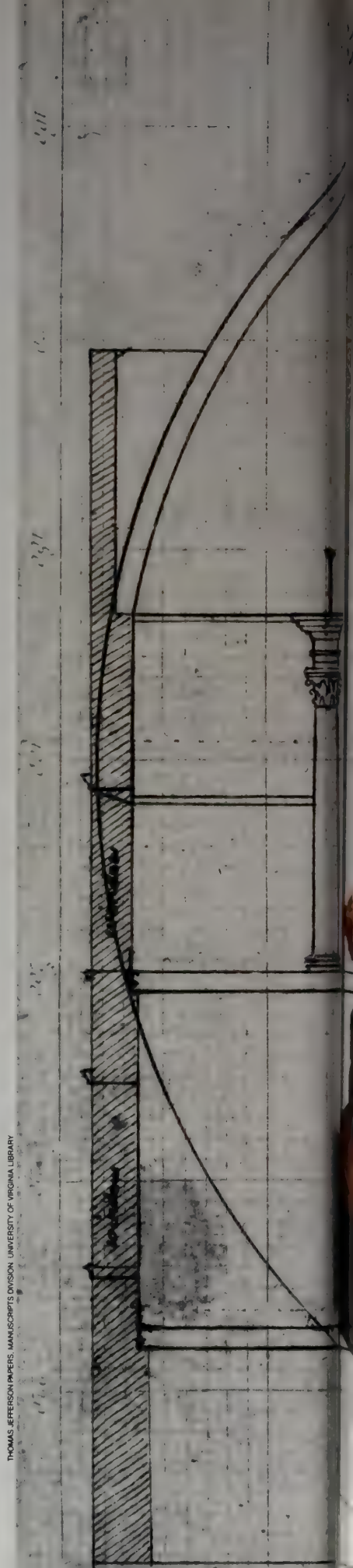
That's what architectural models do: They present architects' schemes, they show the possibilities, and they allow for fantasy. Sometimes their primary function is to prove a point, as was true of all of Wren's St. Paul models—required as they were to demonstrate technical aspects of the dome, considered the greatest structural feat of its time. Models can be working tools, and they can be historical records. They document buildings that came into being and those that did not. And regardless of the end result, when well executed they are exquisite objects to behold.

The practice of making architectural models goes back at least as far as ancient Egypt and Greece; Greek terms exist for "a model of a complete building" as well as "a wax model of an ornamental detail." The Middle Ages may have marked the beginning of the use of wooden models, although this is according to documentation rather than surviving examples. There is, however, a spectacular High Gothic model made of "carton-pâte" in the Musée des Beaux-Arts at Rouen, representing the Church of St. Maclou.

The making of models was from the start an honorable profession to be practiced by the most prominent architects of the day. That model of St. Maclou is a riveting sight, making the intricate Gothic ornament of the church all the more fantastic because of the delicacy required by the small scale. The effect of reducing an imposing building with a tall tower and spires to a carefully colored papier-mâché assemblage just over three feet high is almost magical.

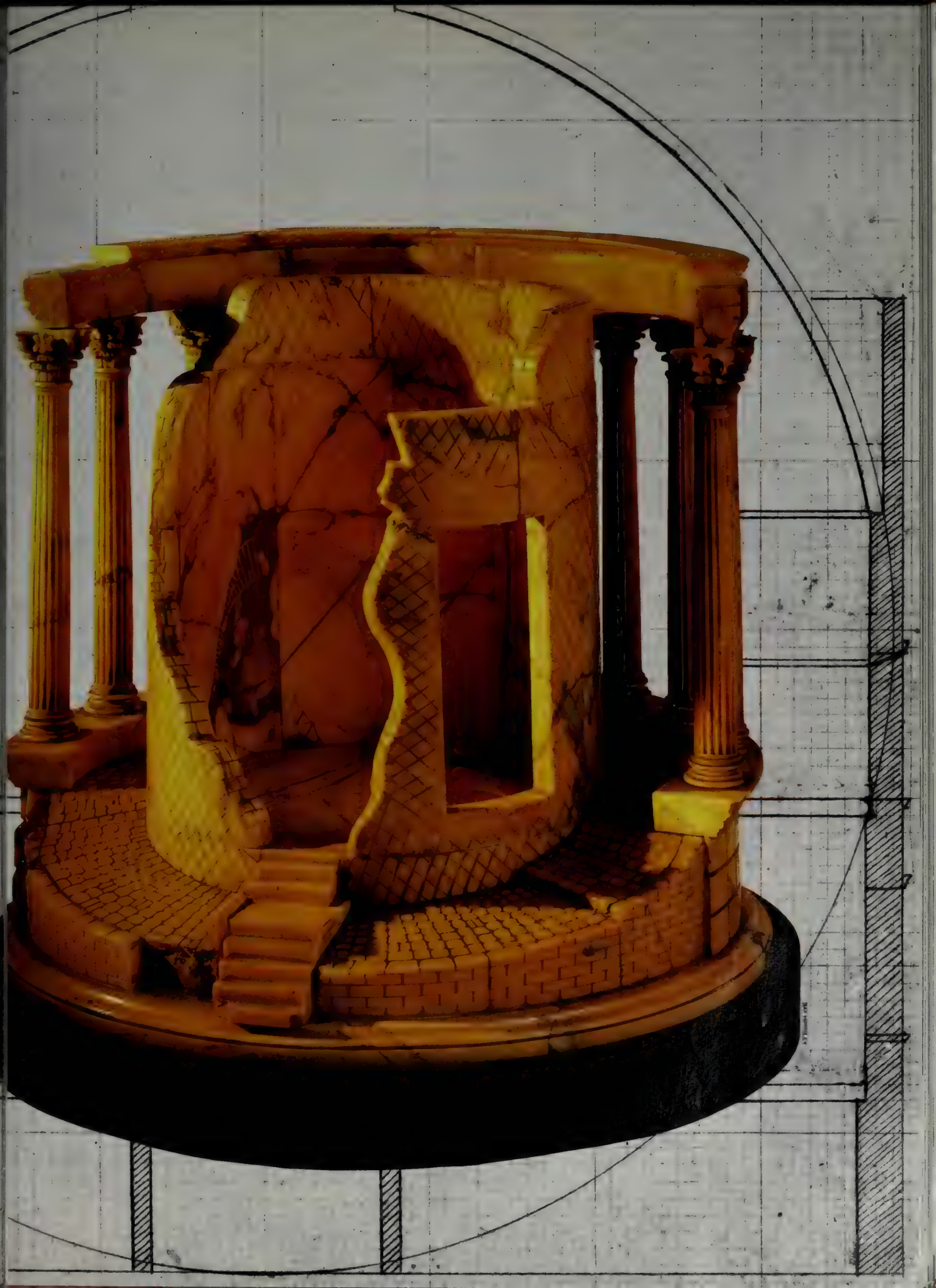
It's no surprise that in 1680 a dishonorable priest tried to sell the St. Maclou model for three thousand to four thousand gold pieces. (Although architectural models are expensive collector's objects today, this information tells us that their value has not gone up all that much.) Fortunately, the model was returned to the church, and in the first half of the nineteenth century it was sold to the city when a worthier priest wanted to

continued on page 246



THOMAS JEFFERSON PAPERS, MANUSCRIPTS DIVISION, UNIVERSITY OF VIRGINIA LIBRARY

Temple of Vesta at Tivoli, Italy, 1800. Sienna marble; 14" high, 15" in diameter. Probably intended as a souvenir of the Grand Tour rather than as a faithful representation, a carved and incised model carefully duplicates many of the temple's architectural details. Michael Lipitch, London.





INTERIOR DESIGNER Hutton Wilkinson and his wife, Ruth, were strolling before dinner on a quiet residential street above the neon hustle of Hollywood Boulevard when they spotted the sign—For Sale. Peering through a crack in the venetian blinds, they couldn't see much, yet Wilkinson, whose architect father and grandfather designed dozens of houses in the neighborhood beginning in the early twenties, recognized his father's work. Though the two had just bought a house six months earlier after seemingly "hunting forever," they had to have this one, virtually un-

"The house stood vacant for thirty years," says interior designer Hutton Wilkinson of the 1936 Georgian-style Hollywood residence he and his wife restored. "My father had designed it. It was our job to bring it back to life and wake it with a kiss." LEFT: An arch frames a view of the entrance hall, which is decorated with grisaille trophy panels from the collection of Elsie de Wolfe. BELOW: A trio of 18th-century Italian colored engravings hangs on stiffened ribbon in the drawing room. The Tony Duquette draperies are painted plaster.



A Thirties Revival

A Designer's Collections in the Hollywood Hills

TEXT BY GAEL GREENE
PHOTOGRAPHY BY MARY E. NICHOLS







PRECEDING PAGE: "Elsie de Wolfe always said that a drawing room should have three conversation groups. We do," says Wilkinson. A split six-panel Queen Anne japanned screen flanks the fireplace. Carved wood pagoda and lacquer box on low table. ABOVE: "We upholstered the breakfast room's walls and ceiling with an Indian hand-blocked cotton that we found in London," notes Wilkinson. "Fabric gives a room a depth of color that wallpaper doesn't." The 19th-century French crystal chandelier is a family heirloom.

touched since 1936. "The place had originally been owned by Canadians who sold it in 1952 to a woman who never moved in," he says.

The house had sat there moldering away, an icon of the thirties, with no television or modern appliances, just wall-to-wall carpeting with immaculate hardwood floors underneath and draperies shredded by sun rot. "There had never even been a fire in any of the fireplaces."

The Wilkinsons are insatiable collectors. "If a piece looks all right I'm happy," says Hutton Wilkinson. "It doesn't matter to me whether it's real or fake if it has style or beauty or provenance. Especially provenance. I love knowing it belonged to someone I admire or that it has the mystique of having been in a movie."

A slight man with intense blue eyes, married to his high school sweetheart, he clearly loves living with ghosts. Wilkinson is thrilled with his Syrie Maugham sofa with its original velvet, the seventeenth-century coromandel screen from costume designer Travis Banton ("bought from his collection"), the shell-covered obelisk "made by Helen Bruce that was owned by Ina Claire," the treasures from Elsie de Wolfe's Villa Trianon sale and the de Wolfe panels he rescued from a junk shop and later found photographed in an old copy of *Vogue*.



ABOVE: "We sometimes give small dinner parties in the library," says Wilkinson. An oil portrait of a princess from Georgian Russia hangs over a sofa designed by Syrie Maugham. A series of 17th-century coromandel panels line the room. FOLLOWING PAGES: "The dining room is a room of pleasure palaces," explains Wilkinson. The 19th-century engravings of Castiglione's works represent Yuan Ming Yuan, the Chinese Versailles of Emperor Ch'ien-lung. The engravings of the Royal Pavilion at Brighton are by John Nash.

Out of storage came the hoarded treasures of a decade. "I nted to do the house as if I were alive in 1936," recalls lkinson. Luckily, his father's architectural drawings re still there to consult. The 1936 white lead paint in the rance hall looked brand-new, so he left it, adding uds in a blue sky on the ceiling. "It's my signature. If a nt doesn't like clouds, I just do blue."

Though friends begged him not to, Wilkinson wanted bleach the dark paneling of the library until he noticed neath the peeling yellow paint of the dining room what ked suspiciously like white pine. "Yes," said his father, at room was paneled." So workmen excavating for the pool were summoned to strip away the paint, and Wilkinson decided one pale paneled room was enough to make him happy. There they can entertain fourteen at dinner or twenty-four at three tables using their stash of gold-leaf bamboo party chairs with malachite fabric cushions.

"The drawing room just happened to turn out green," says Wilkinson. "I might have done it yellow or red, but I happened to have one hundred and fifty yards of green silk tucked away for someday." The fabric-covered consoles in malachite ("gluing fabric was easier than painting") are echoed by the green of Oriental porcelain. "I didn't know I was collecting it until one day I noticed I had







ABOVE: A carved Chippendale-style canopied bed draped with silk commands the master bedroom. The pair of pastel-colored Venetian armchairs was formerly in the collection of Adrian. OPPOSITE: "At night," says Wilkinson, "with the chandelier and candles suspended at the far end, the black-painted reflecting pool looks like a Venetian canal." Oriental porcelain frames the basin.

an awful lot of it. It's not valuable, but it is hard to find."

Softening the drawing room's grandeur are plaster draperies by Tony Duquette, a look from the early forties when he worked for Elsie de Wolfe. They were a house gift from Duquette, with whom Wilkinson apprenticed at age eighteen before setting off on his own ten years ago. "It's amusing. They're meant to be witty. It's fun. It gives us pleasure. I don't believe in being too reverent."

The Indian cotton that covers the walls, sofa and draped table in the breakfast room is a movable heirloom too. "The man who bought our garage/home didn't want it, so we pulled it off the walls," notes Wilkinson. "It gets smaller with every move. We love it. Ruthie even has a dress made of it. We call it her camouflage."

The guest room was tented to hide a graceless corner window and the funny molding. The rug, bought a year before "for whenever," just worked. "The three of us slept in this bed for years—Ruthie, me and our dog, Jip."

Now they sleep in a dramatic Chippendale-style bed—"a terrible blue." They might have painted it another color except they already had a trunk that same Venetian blue and even a small Venetian jewel box. So the bed stayed blue. "By itself, it's hideous, but together we love it," says

continued on page 250





Argentine Elan



Amalia Lacroze de Fortabat in Buenos Aires

TEXT BY JOHN GRUEN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

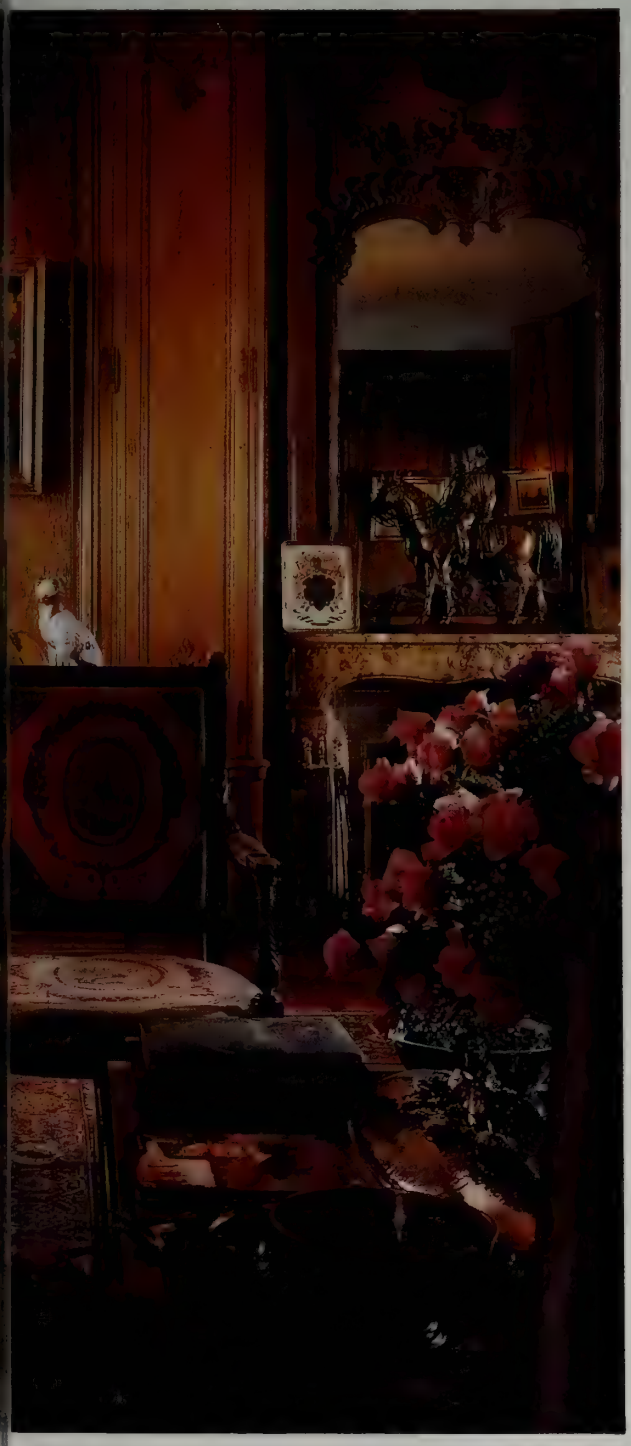


PRECEDING PAGES: Works by van Gogh, Monet, Pannini and Greuze distinguish the Golden Room of the Buenos Aires duplex of Amalia Lacroze de Fortabat (above), one of Argentina's leading businesswomen and philanthropists. BELOW: Louis XV boiserie lines the library, which is filled with leather-bound books and with paintings by Philippe de Champaigne, Pallière and Berni.



This is Amalia Lacroze de Fortabat, known as Amalita—undoubtedly the most powerful woman in Argentina.

"On the one hand, I have so much. On the other hand, I give," says Mrs. de Fortabat. BELOW: A Flemish painting hangs in the library, where Louis XVI armchairs, family heraldics, an equestrian statue of Napoleon and a 1700-style trumeau are displayed.



THE PETITE, BLOND, ULTRACHIC woman in the little red Chanel dress sits on a silk divan in one of her two apartments in the Pierre hotel in New York and declares, "I recently had a suitor who said he couldn't stand my lifestyle. I told him, 'In that case, you'll never get me. Why should I fly tourist class if I can fly in my own plane? Why should I live in a small apartment when I love living in my luxurious homes? Why should I change the way I've lived all my life? Why should a woman be punished for having money?' "

This is Amalia Lacroze de Fortabat, known as Amalita—undoubtedly the most powerful woman in Argentina—a dynamic arbiter of two of her country's greatest assets: cement and beef. The sole owner of Loma Negra, the largest supplier of cement in South America, and sole proprietor of over four hundred thousand acres of ranchland producing the country's biggest supply of beef, Amalita de Fortabat is a force to reckon with.

But it is not just the six cement factories with their four thousand employees nor the one hundred sixty thousand head of Aberdeen Angus cattle that graze her land nor her current oil-prospecting activities that have given Mrs. de Fortabat extraordinary status in Argentina's economy and politics. Rather, it is her philanthropic generosity. A firm believer in giving, she has recently begun plans for building a children's hospital in Buenos Aires, has provided comfortable housing for her workers and has personally underwritten urban renewal projects for blighted areas in many parts of Argentina.

Amalita de Fortabat was catapulted into international social prominence when, in 1980, she acquired a Turner painting—*Juliet and Her Nurse*—for $7 million. Recently on display at the Metropolitan Museum of Art, the painting, purchased at auction, hangs in her lavish Buenos Aires duplex along with masterpieces by Brueghel, Greuze, van Gogh, Monet and Gauguin. The de Fortabat home is situated in a thirteen-story building constructed to Mrs. de Fortabat's specifications and poured with her own cement.

Mrs. de Fortabat came to her fortune by being born into an affluent family and by her second marriage, to an enormously wealthy man who bequeathed everything to her upon his death. Her husband, Alfredo de Fortabat, had founded Argentina's cement empire.

"He was twenty years my senior—a wonderful man," recalls Mrs. de Fortabat. "We were married thirty years. Our life together was very happy, except for the Perón



's, which were very difficult. We survived. I was not olved with Alfredo's business dealings, although we eled all over the world together, consulting with engi-rs, buying materials to improve our factories, buying le for our ranches. I learned a lot.

When Alfredo died in 1976 at the age of eighty-one, I erited everything. Alfredo passed away on a Saturday rning. He was buried on Sunday. On Wednesday I had first board meeting. I will never forget that first meet-There were all those big sheets with numbers—so ıy numbers! Instinctively, I told myself, 'Amalita, 't ask anybody to help you with the numbers. Find

continued on page 250



COURTESY SOTHEBY'S

OPPOSITE: A 17th-century Italian tapestry provides a backdrop for the Empire-style chairs, and dining table set with Meissen porcelain and Baccarat crystal. RIGHT: "The minute I saw it," recalls Mrs. de Fortabat of Turner's *Juliet and Her Nurse*, "I had to have it. I bid for it by phone." BELOW: Over the Turquoise Room's mantel is a portrait of Mrs. de Fortabat.





Gardens: Portland Trailblazer

Four Decades of Woodland Innovation in Oregon

TEXT BY MICHAEL ROZEK PHOTOGRAPHY BY DICK BUSHER

Y-THREE YEARS AGO, when Carol Roland Pinger moved to Port-, Oregon, they bought a farm-e with twelve acres of land on ity's southwest outskirts. "It was boxiest, most run-down house could imagine," Carol Pinger with a laugh. "But we'd seen so y beautiful farmhouses during ime we spent on the East Coast, ad the incentive to remodel it." day, after decades of work, the house stands transformed, and much of its character derives from the astoundingly lush and varied garden woven around it.

"When we found the house," Mrs. Pinger explains, "it seemed to stick stumpily up in the air. We wanted to create the impression that it was nestled into the earth." So, over the following seventeen years, she and her husband planted a profuse mix of trees, shrubs, perennials and annuals around the house and throughout the grounds, complementing the flow of the land and adjacent woods. And with the help of the three Pinger children, a backyard turnip patch became an island bed for more shrubs, trees and flowers.

After Roland Pinger's death in the early 1960s, his wife began to view gardening as a form of therapy for her grief. "One friend of mine used to call it my salvation," she notes. She



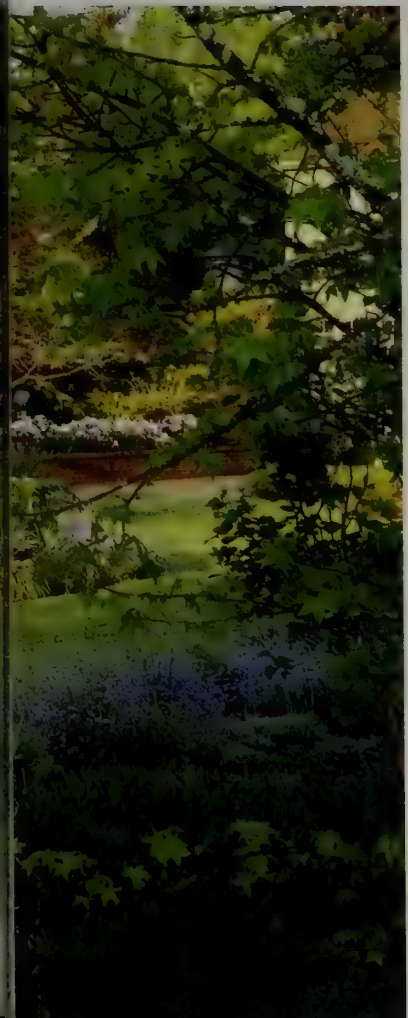
OPPOSITE: An "experience of profusion and delight," tree expert Hugh Johnson has written of Japanese flowering cherries. In Carol Pinger's rambling Portland, Oregon, garden a pair of Shirofugen flowering cherries typify the words. ABOVE Knee-deep in wild buttercups and sheltered by a stand of filbert trees, pet donkey Eloise, age 30, contemplates her private meadow.





A profuse mix complements the flow of the land and adjacent woods.





OPPOSITE ABOVE: Lilac blossoms mark the end of a bed of lupines, poppies and other spring flowers at the edge of a serene expanse of meadow grass. LEFT: A bench on a carpet of forget-me-nots is a vantage point for viewing a diversity of plants: daffodils, lilies and forget-me-nots under a Bechtel's crabapple, and a Kanzan cherry in flower above white rhododendrons and sweet woodruff. ABOVE: Dense plantings of rhododendrons encircle a clearing. In the foreground are Jade rhododendrons.

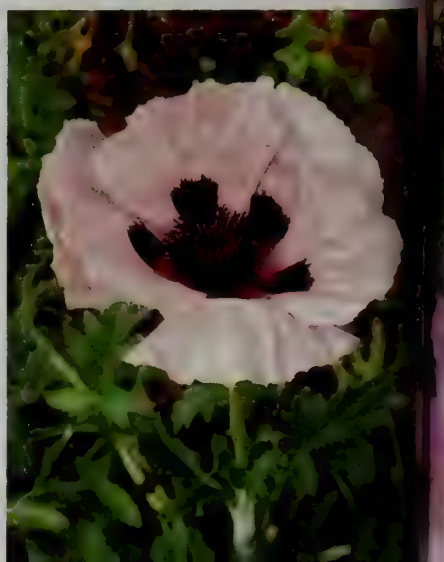
planted additional beds and added to the effect by enlisting landscape architect Barbara Fealy to design a terrace and swimming pool. Nearby, a spacious potting shed was built, replete with huge sliding soil drawers. Now, assisted by two part-time gardeners, Carol Pinger spends "every possible moment" in her garden, calling it "an all-consuming interest."

Appropriately, the drive leading up to the Pinger residence is called Caroland Road, suggesting that those who come to see Carol Pinger are entering her private world. Her mark is instantly evident. Wide brick steps cut between dense swaths of azaleas, white birch and dogwood. Adorning a connecting patio are random plantings of rhododendrons ("I probably have one of every kind," she comments), kalmias and containers of geraniums and mixed annuals.

To explore the garden, one takes a path through the woods that ring the property. After a slight ascent up wood-and-stone steps framed by wild ferns, a large filbert tree, a panoply of evergreens, rhododendrons and azaleas, there's a small wooden footbridge spanning a stream and giving access to the front lawn. Along one side of the lawn are massed azaleas and rhododendrons. On the opposite side are kalmias, geraniums and still more rhododendrons. All were carefully planned to bloom in complementary colors and combinations, based on seasonal patterns.

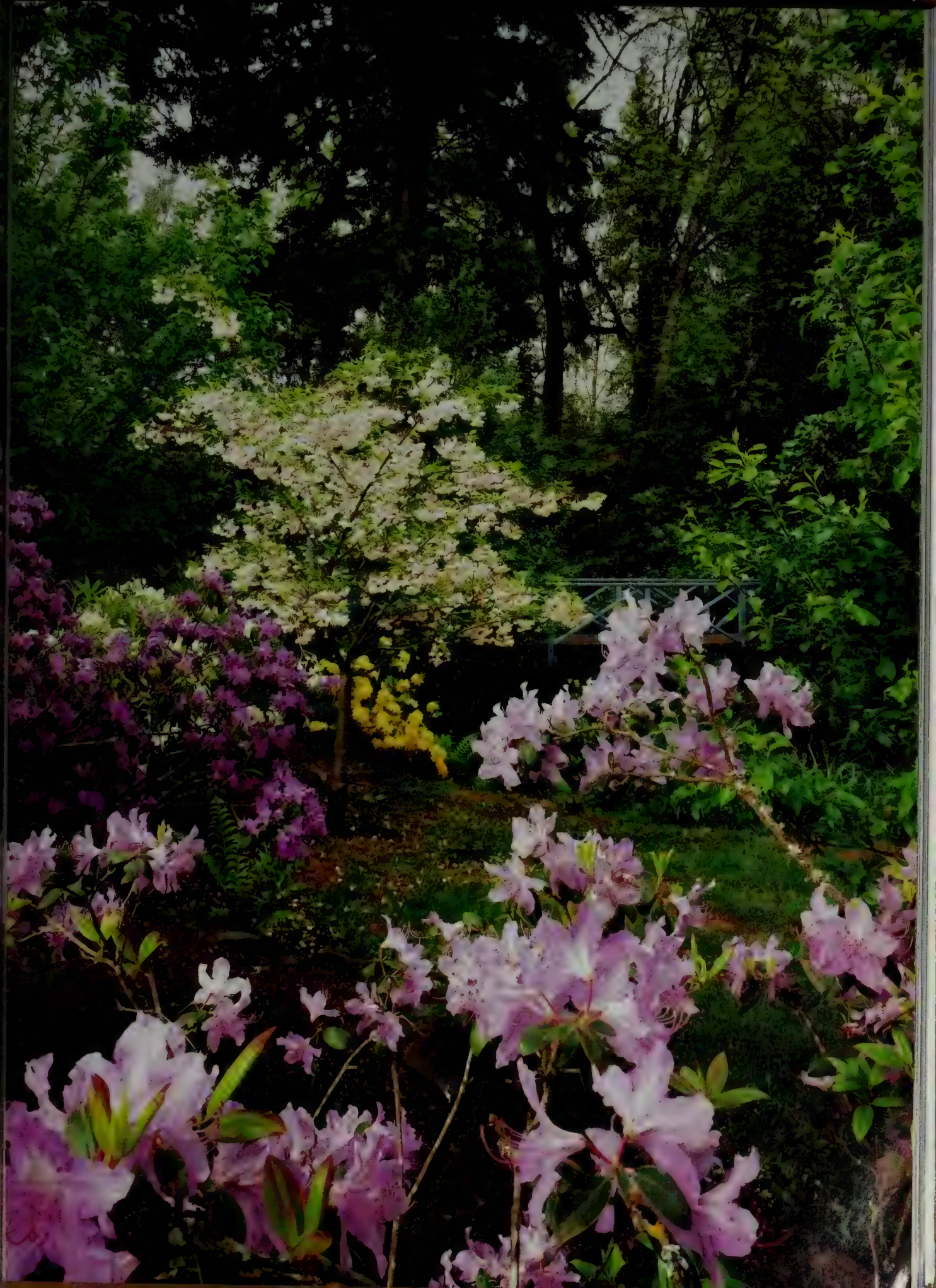
The garden curves around to the pool terrace. Farther along, symmetrical beds of roses are bordered by

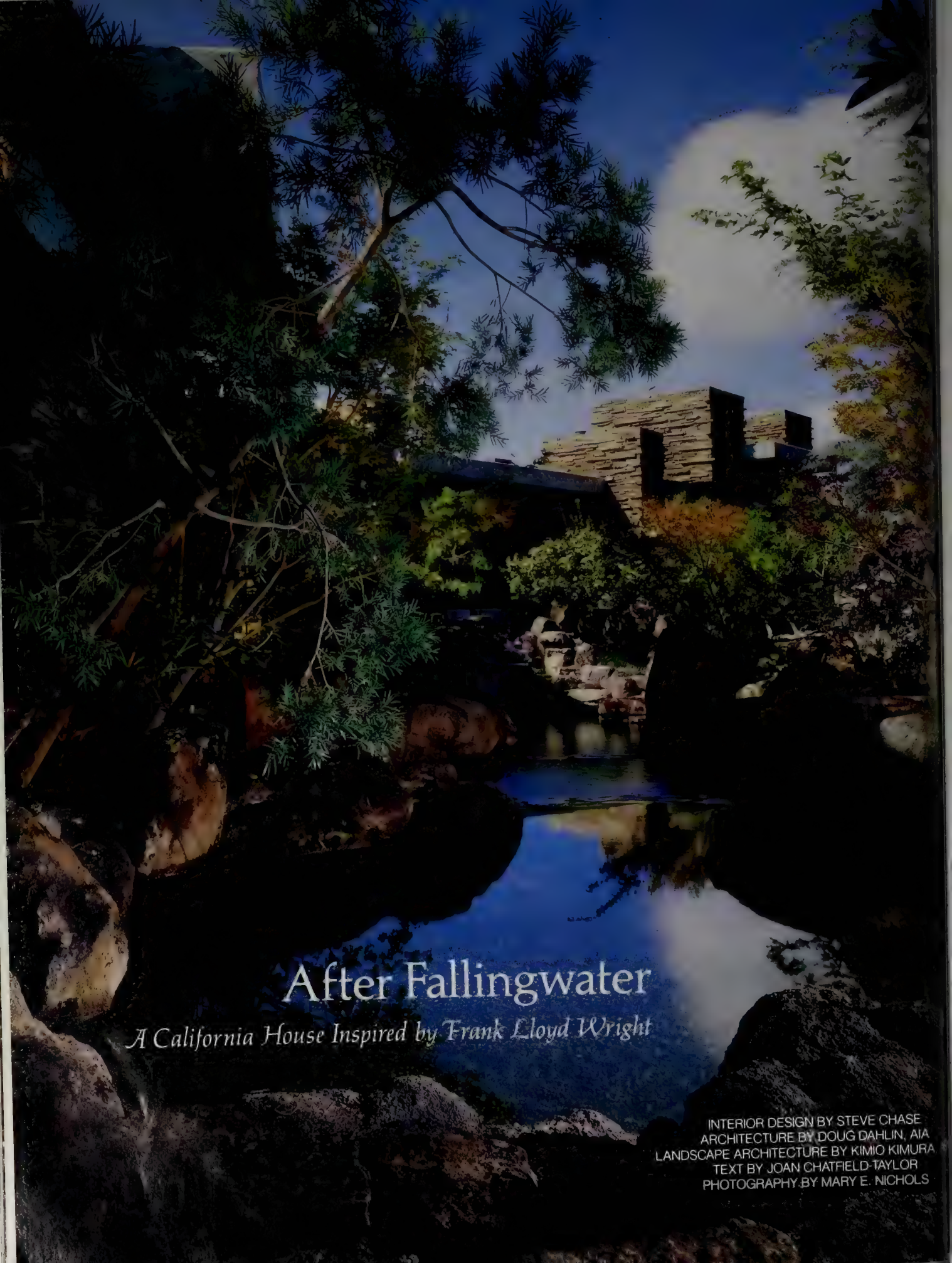
OPPOSITE: Rhododendrons surround a white Dolgo crabapple tree near a stream. ABOVE: Carefully planted for color harmony are pink Oriental poppies and pink and blue lupines. When in bloom, a Shogetsu flowering cherry, right, complements the pastel pattern. RIGHT: The poppies' lustrous black centers provide dramatic contrast.



hydrangeas, and an island bed is rich with the colors of mixed perennials. An herb garden, stately globe maples and another island bed complete the design. A meadow beyond is crowded with daffodils in spring, but there is no formal planting in that area, in line with the thinking that guided the Pingers from the start: "to keep the perimeters as close to their natural state as possible."

"I think it's true to the informal spirit of a Northwest garden," Carol Pinger says. "We do so well here with rhododendrons, why bother with clipped hedges?"□

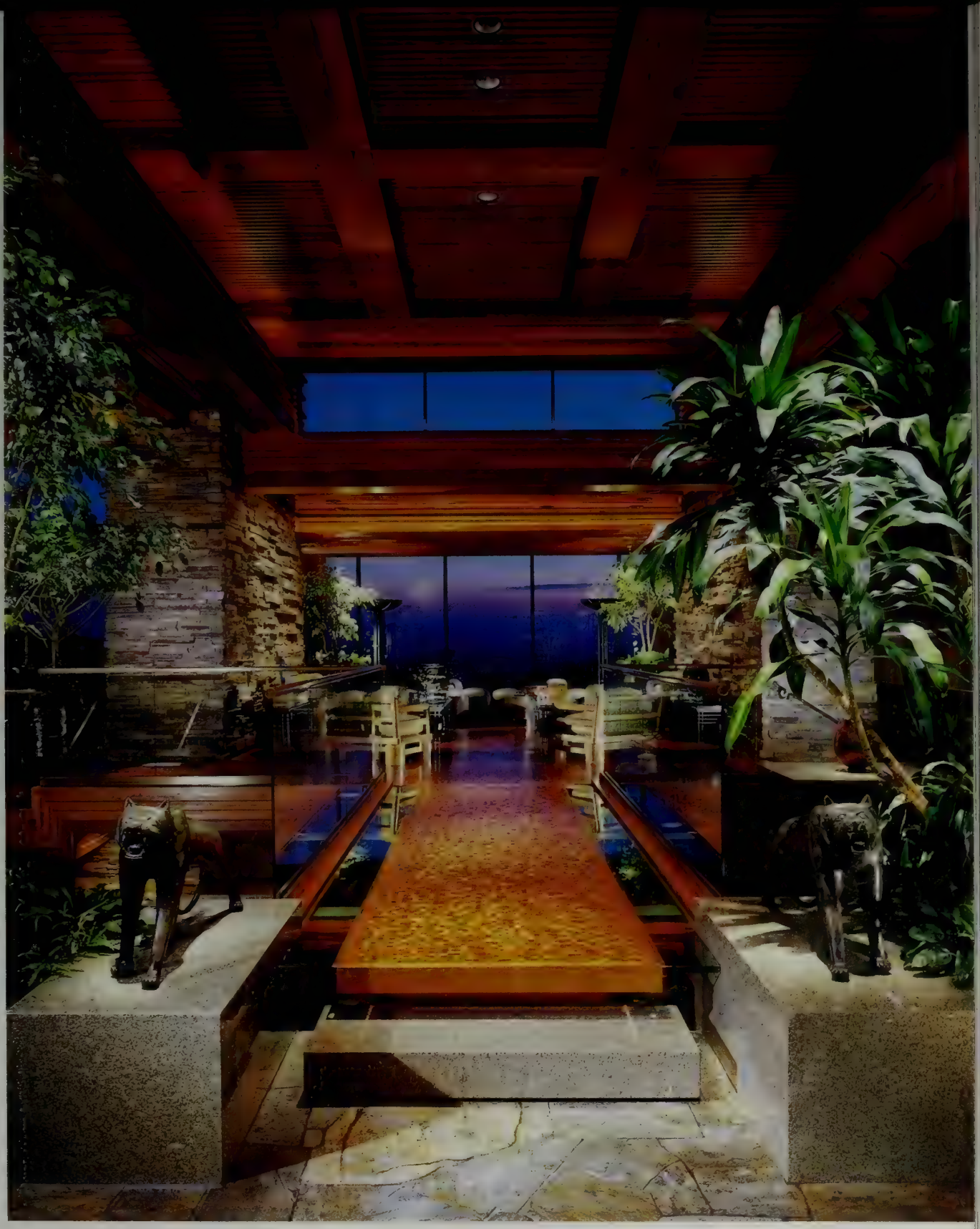




After Fallingwater

A California House Inspired by Frank Lloyd Wright

INTERIOR DESIGN BY STEVE CHASE
ARCHITECTURE BY DOUG DAHLIN, AIA
LANDSCAPE ARCHITECTURE BY KIMIO KIMURA
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS



Reminiscent of Frank Lloyd Wright's Fallingwater, the residence of Kenneth and Pat Behring is set on a windy knoll in northern California overlooking Blackhawk, the community he developed. OPPOSITE: A pond in the garden is edged by boulders echoing the stone slabs from Utah used in the house's construction. ABOVE: Interior designer Steve Chase combined Idaho quartzite, granite and mosaic hardwood in the area leading to the "overlook," which enjoys panoramic views of the valley below. Lorin Marsh torchères.

KENNETH AND PAT Behring's house sprawls over 28,000 square feet and dominates the crest of a hill as effectively as any medieval castle. From this stronghold, Behring is literally master of all he surveys: The landscape below his windows is Blackhawk, the luxury residential community he created in the rolling hills east of San Francisco.

The architectural inspiration of the house is clear. The Behrings asked architect Doug Dahlin for the organic spirit of Fallingwater, Frank Lloyd Wright's masterwork in Pennsylvania. Instead of concrete, however, the dramatic horizontals are formed by six hundred tons of stone slabs, shipped in from the mountains of Utah, then fitted together so as to require the least amount of visible mortar.

From below, the residence is as imposing as a fortress. The entry, however, is far more welcoming. The gull-shaped house embraces a Japanese-inspired garden whose complexity stands up to the austere horizontals of the structure. Since the garden is 6,000 square feet in size, landscape architect Kimio Kimura has created a succession of small landscapes to reward the inquisitive observer walking along the curving pathway to the entrance.

"If the landscaping echoes the straight lines of the house, then it becomes subservient to the architecture," Kimura explains. "Instead, I tried to add curvilinear shapes and fluidity. It's not like a formal garden with an axis. There's an asymmetrical balance of independent components that complement one another."

Everywhere there is water. Intricate groupings of trees surround the swimming pool—invisible from the house a few yards away—as well as a pond and smaller pools filled with colorful carp. The most noticeable feature of the garden is its four waterfalls. Falling water, cascading down walls and rushing through narrow gorges, not only enlivens the landscape but fills it with sound.

But the garden doesn't stop at the front door. As outside, most of the interior walls are left bare, and more trees help to divide the large rooms into manageable spaces. Just inside the front door, a bridge crosses over an arrangement of stones, waterfalls and pools filled with foot-long, brilliantly colored fish—creating the illusion that the fish are swimming between the garden and the house. Inside, too, the sound of water is a constant music.

Making indoors and outdoors compatible, and then pulling together the huge spaces, required close cooperation between architect Dahlin, landscape architect Kimura and interior designer Steve Chase. They were so successful, Chase says, "that you're not conscious of who did what."

One of the challenges was combining Behring's fascination with robust, organic materials and advanced technological legerdemain. The master bath, for instance, is a rocky grotto complete with a wall of water spilling into a granite tub surrounded by tropical plants. The room has other surprises too. Etched-glass panels hide a steam room as well as a television set that emerges from the wall and swivels on command. Finally, the ceiling glides back silently, so that one can bask in the tub and look at the stars.

Among all these marvels, Steve Chase was asked to create an interior compatible with the massive scale and rugged basic materials of the house. The first step was to break up the larger areas, particularly the central core of the house, into human-scale spaces. Just as the garden is a collage of vignettes, the interior is a series of interlocking areas for different activities. Architect Dahlin says, "You experience a large house in stages. It's a house that has to have a sense of expectation." Pat Behring refers jokingly to an area with a game table and leather armchairs as the "passive" area. Farther on is a windowed sitting area off the bar that offers the house's best view of the sunset. More active guests can play pool or the piano nearby.

"Things have to be big enough, yet not overwhelm the people," Chase explains. Everything, from the overstuffed sofas to the life-size animal sculptures, is large in scale and robust in texture. Acknowledging that the house is essentially masculine in character, Chase has chosen soft colors in mauve or rosy shades for the fabrics in the downstairs guest rooms, master bedroom and Pat Behring's own office. As a result, visitors frequently comment that the house is intimate and homey, remarkable words for a structure that has more than a half acre of floor area.

A sense of fun pervades every space. Even in midmorning, the elegant dining room, furnished with three round tables, looks warm and inviting. In a sitting area, a two-tiered amphitheater of overstuffed chairs and sofas facing a large television screen seems to be waiting for the next Super Bowl party—preferably one involving the Seattle Seahawks, Behring's latest acquisition.

But when and if the Seahawks do make it to the top, the celebration is most likely to take place in the downstairs ballroom, once an empty area under the tennis court. It is now a huge room decorated and furnished all in black, punctuated by stainless-steel columns and glittering crystal chandeliers. The only color comes from large abstract paintings and from several of the finest examples from Behring's antique automobile collection. The rest of the cars are in a museum that recently opened nearby.

Kenneth Behring looks fondly at a Bugatti custom-made long ago for an Italian count and observes, "That was a time when money was no object, and you could have anything you wanted made to order." But if his own house is proof, that era has not quite ended.□

"Given the house's flat roof configuration and strong cantilevers," architect Doug Dahlin says, "we created drama inside by changes in vertical scale." OPPOSITE: The plant-filled atrium is a two-story space set at the center of the house. The living area at rear contains a pair of armchairs by J. Robert Scott and an Edward Fields carpet. FOLLOWING PAGES: Displayed in the sitting area off the bar—which offers the house's best view of the sunset—are a bronze-clad work by Melvin Schuler, a redwood sculpture entitled *Open O* by Bruce Johnson and Barry Flanagan's *Horse and Cougar*. Leather-covered chairs in foreground are by J. Robert Scott.







Steve Chase was asked to create an interior compatible with the massive scale and rugged basic materials of the house.





POSITE: In the master bedroom, a work by Michael Todd complements the rich tones of a Burmese hang-
g. Silk bed and pillow fabric by Jack Lenor Larsen. BELOW: A gridded-teak ceiling dominates the master
th, where a rock wall offsets the granite tub and floors. "The material palette is more complex than it
uld be in a smaller house," says architect Dahlin. "Here we used three shades of stucco as well as glass
d rock." Landscape architect Kimio Kimura has made indoors and outdoors compatible by the exten-
e use of plants. Etched-glass panels lead to the steam room. Chairs and ottomans by Wicker Works.





INTERIOR DESIGN BY ANTHONY P. BROWNE
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY JOHN WADSWORTH

"I used to have a similar flat in Belgravia, and I guess I was trying to make myself feel at home," says Anthony P. Browne (right) of his Gothic Revival apartment in Georgetown. ABOVE: Over the new entrance, installed by the designer, is a grisaille painting. OPPOSITE: Browne spent a weekend painting and varnishing the living room's *faux*-tortoiseshell ceiling. The moldings—and most of the fabrics throughout—were made in London; the Gothic Revival mirror is circa 1830. A Sir John Watson Gordon oil portrait is flanked by Chinese altar jars. On the mantel, Russian silver candlesticks and a Spode bowl and stand.



THE ANGLO-IRISH interior designer Anthony P. Browne moved to Washington, D.C., nine years ago and started looking around for a house similar to the Eaton Place flat in London that he had just left. He wanted high ceilings, to which he was accustomed, but the Washington real estate agent he consulted told him that he could forget it unless he could afford a big Federal house in Georgetown. The ceilings are only eight feet high even in the best of the capital's modern apartment buildings.

Unable to afford anything grand

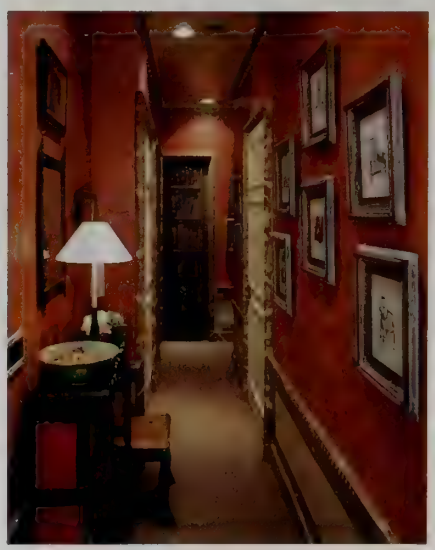
Anglo-Indian Impressions

Evoking the Raj in a Designer's Georgetown Apartment



ABOVE: A pair of living room chairs came from the country house of the late John Fowler. Knife urns ornament the Gothic-style cabinets.

Browne attempted to fight his claustrophobia for months; then, just as he was about to despair, the agent came up with an apartment that was truly unusual. It consisted of the ground floor of one wing of an enormous Georgetown mansion built in the 1850s by the famous firm of Downing & Vaux, which had been responsible for the landscaping around the White House and Capitol, had worked with Frederick Law Olmsted on Central Park and had done innumerable houses and gardens that are still illustrated in architectural textbooks. Historic as the mansion was, there were problems. The building had recently been modernized by its owners.



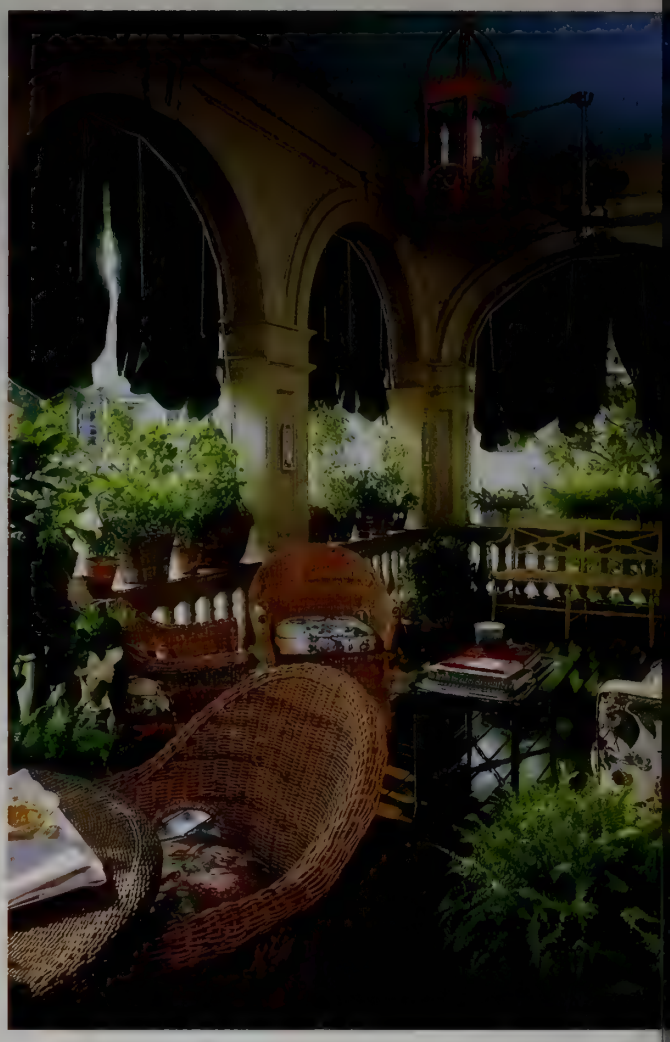
"They ruined it," says Browne, "gutted it completely, taking out all of the Victorian moldings, tearing down walls and removing the veranda, its most charming feature. Thank God the fine arts commission raised a fuss about the veranda—that, at least, had been put back. And they couldn't lower the ceilings, which are about thirteen feet."

He gazes up at the living room's spectacular *faux*-tortoiseshell ceiling, remembering, "It took me three years to get the apartment in the shape it's in now. I did most of the painting myself. The worst job was the ceiling



apartment's Indian flavor is in the colors—saffron, ginger, burnt orange and ivory—not the design," says Browne, who has never been to India whose great-grandfather was head of the police there during the British raj. ABOVE: The dining room's Gothic Revival style is represented in the ings and the wallpaper's tracery pattern. Chairs carved with the Browne family crest and coronet are from Westport House in Ireland, the y seat. Engravings of noblemen and of architectural plans line the walls. The Baccarat crystal chandelier is late 18th century. OPPOSITE: "I tried eate some impact in the narrow entrance hall," says Browne. A set of designs for chairs covers the walls. At right is the original front door.





ABOVE LEFT: Reached by a secret door, the bedroom displays a canopied bed and Gothic Revival chair. Eighteenth-century botanicals and, at right, colored landscape engravings adorn the walls. ABOVE RIGHT: The veranda's festooned shades are copied from the arches of St. Mark's Square in Venice. The lantern is circa 1870. Says Browne, "The atmosphere and privacy are in keeping with old Georgetown."

which I did over one weekend with the help of one of my senior designers, Kirk Denton. We'd never attempted anything like it before, but we had the book *Paint Magic* and followed the directions as best we could, working from right to left. As you can see, it's better on the extreme left; we learned as we went along."

The result is a surface that shines and gleams like the truest tortoiseshell and is highly varnished. "According to the rules, we should have put on three coats of varnish," says Browne, "but I could hardly breathe after the first one, so I left it. We survived with the help of *Paint Magic* and a bottle of Johnnie Walker."

Anthony Browne's first job was doing the windows of the Christian Dior shop in London's West End. He was not a trained designer but had inherited from his guardian the well-known establishment Starcraft, to which Colefax & Fowler and other celebrated designers turned for the cleaning and restoration of fabrics. He sold the firm some time ago but kept his workrooms, for he believes that even today it is better for American clients to have their draperies and all their upholstered furniture made and covered in England and shipped here than to have the work done in the United States. "English workmanship is better, the quality is better, and in the end I find it's cheaper."

Two charming Gothic-style chairs from John Fowler's own country house stand in Browne's Washington living room today, and his very successful business has been built on his reputation as the successor to his late mentors. But there is nothing of the "English country-house look" about his own abode. There are several country-house pieces—the attractive painted Regency dining room chairs, for example, come from Westport House, the owner's family home in Ireland, and carry the brown eagle and coronet of their coat of arms. But instead of us-

continued on page 250



OUR DISHWASHER ISN'T THE ONLY KITCHENAID WITH A SPECIAL PLACE FOR GLASSES.



It's no secret that the KitchenAid® dishwasher is remarkable. After all, for 40 years it's been famous for its performance and durability.

But you may not have heard yet that KitchenAid also makes refrigerators that are as remarkable as our dishwasher. Because they are the only refrigerators built with all the quality and durability you've come to expect from our dishwasher.

A KitchenAid refrigerator opens onto scratch-resistant porcelain and strong, tempered glass. There are rollers on shelves and baskets, so they slide out smoothly instead of scraping and wearing.

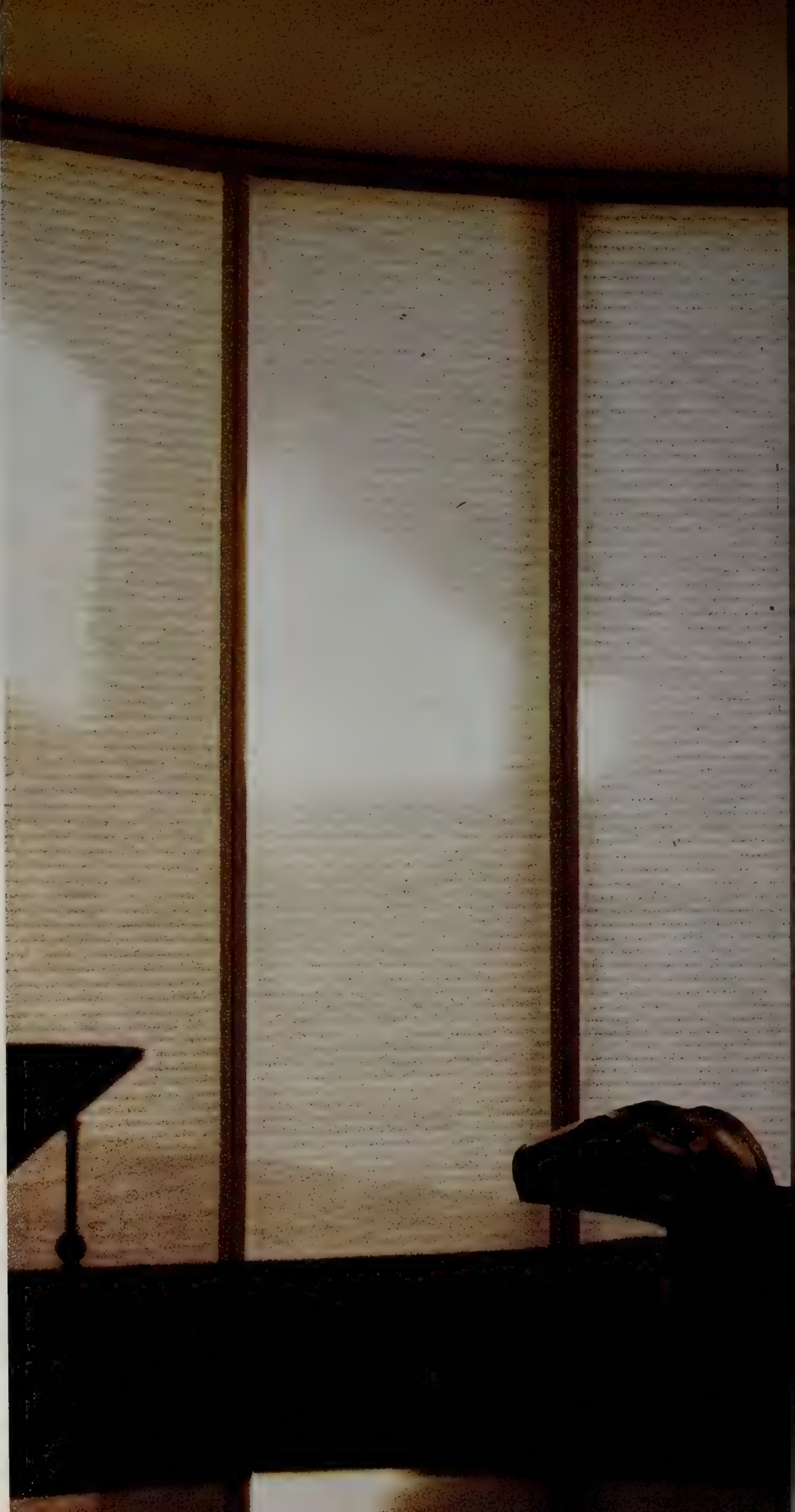
And to keep your food extra-fresh, you get a special cold control in the Meat Locker. Humidity seals on the crispers. And magnetically sealed door gaskets that avoid cold air seepage.

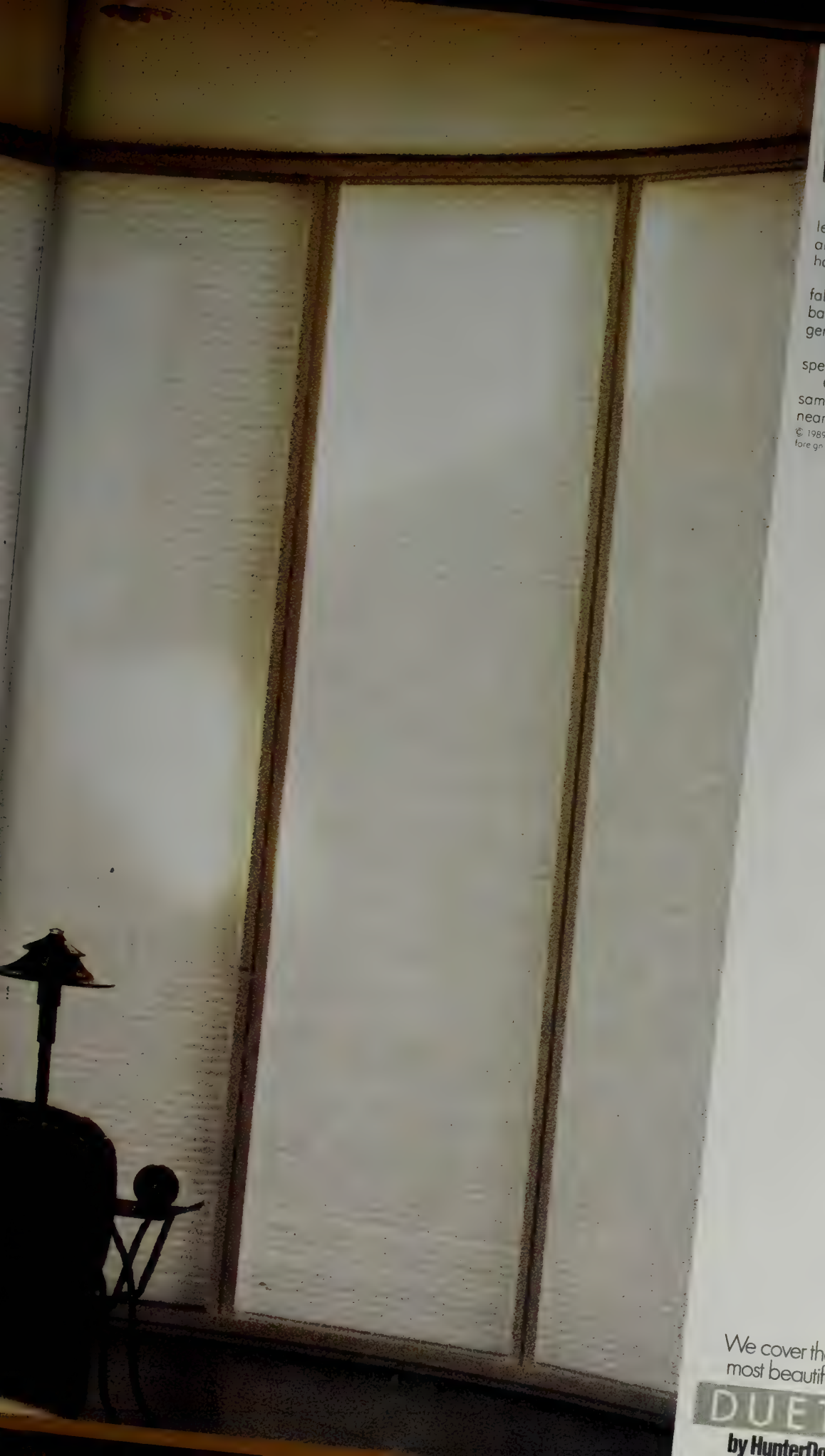
It's the kind of refrigerator only KitchenAid could make. One you'll enjoy for years and years and years.

For KitchenAid literature and the name of the dealer nearest you, call us toll-free at 1-800-422-1230.

KitchenAid®
FOR THE WAY IT'S MADE.™

Lake Michigan from Lake Shore Drive.







If you're goin to cover a beauti ful view, shouldn' you cover it with something beautiful?

Duette® Window Fashions.

Our unique double - pleat design lets you cover windows of virtually any shape or size. Without seams, holes or visible cords.

And our exclusive translucent fabrics diffuse the sun's glare, bathing your entire room in a soft, gentle glow.

No other shades create a more spectacular sight.

Call for a free brochure, fabric sample and the name of your nearest dealer, at 1-800-32-STYLE.

© 1989 Hunter Douglas nc Patented n the and foreign countries

We cover the world's most beautiful views.

DUETTE

by HunterDouglas



POOLSAVER
SOLAR COVER SYSTEMS

POOLSAVER™ will do more for your pool than any other pool product.

- ☐ As a **Solar Collector** it can add up to 5° - 10° to your pool.
- ☐ As a **Thermal Insulator** it will insulate your pool and reduce heat loss up to **70%.**
- ☐ As a **Safety Cover** it will take the worry out of owning a pool.
- ☐ Keep **dirt** and **leaves out of your pool.**
- ☐ **Reduce evaporation** of water and expensive chemicals.
- ☐ **Retard algae** growth.
- ☐ **Reduce costs** of pool operation and maintenance.
- ☐ **Extend** the **life** of your pool.

POOLSAVER™ . . . the Ultimate Pool Accessory!

For Your Nearest Dealer Contact: **1 (800) 22COVER**
Or Write to: **679 West Terrace Way, San Dimas, CA 91773**
In S. Calif. Call: **1 (800) 541-9512** ☐ In N. Calif. Call: **1 (800) 821-8574**



ARCHITECTURAL DIGEST
SUBSCRIBER HELP LINE

Call Our Toll-Free Number

1·800·234·4378

For Customer Service

As our valued customer, you deserve the best available service. We have staffed a toll-free number with specially trained personnel to answer your inquiries about payment, deliveries, and change of address. They will also correct your name and address on your *Architectural Digest* mailing label.

Dial the above toll-free number for prompt, courteous customer service and receive fast results. Please have your mailing label or subscription notice on hand when you call.

If you prefer, you may write us. Please attach your mailing label and send correspondence to:

Architectural Digest
P. O. Box 10040
Des Moines, IA 50340-0040

ON BELGRAVE SQUARE

A Signature Space for Rose Tarlow in London

continued from page 138

She goes to London four times a year—in April, June, October and at Christmas—and stays for about a month. There must have been a reason for the pattern at one time, but she can't remember what it was. What she does know is that she misses the seasons in California and she loves London. She sees friends when she's there, enjoys the English theater and staying home reading in front of the fire, and goes to all the antiques fairs and auctions. "Not to find bargains, because nothing is a bargain," she says. "People aren't, furniture isn't. You get what you pay for. We all need something beautiful more than we need bargains."

Antique fabrics, fresh flowers, fine monogrammed linen—these details matter a great deal to Rose Tarlow, who admits to an "obsession" with houses and all that goes into them. Yet a comfortable latitude in some areas remains a trademark of her style.

"You shouldn't walk into a room and say, 'Wow.' Instead, you should become aware of it slowly, quietly."

A historian might have fussed about finding an English nineteenth-century marble fireplace to suit the date of the house. She prefers French, seventeenth-century stone. A decorator might dither about how to disguise twentieth-century intrusions in a room full of antiques. She doesn't mind having her typewriter jostle for desk space with a collection of sixteenth-century ivory, or leaving the television visible on a table. "They're here," she says, "and I use them. I could find a lacquer cabinet to hide them, but I won't. I just don't think everything has to be perfect."□



JAY YANG / FOR

HINES & CO

BUILDING, 979 THIRD AVENUE, NEW YORK, NEW YORK, (212) 685-8590. FABRICS, WALLCOVERINGS, AND FURNITURE THROUGH ARCHITECTS AND DESIGNERS.

Cher
continued from page 167

by Sonny Bono, has a very white room, with some natural-log furniture. Elijah Blue, her twelve-year-old son by Gregg Allman, has a room in natural colors, too. "The uniqueness of Elijah Blue's room is its deliberately crude bunk-bed system, with the two twin beds designed to look like the branches of trees," Wilson says. Cher adds, "I liked the fact that the kids could have a whole floor to themselves here."

The staircase in the entry hall leads up to the second floor, which is one very large space consisting of living room, dining room and kitchen. At the end of the living room you turn right and mount a couple of hardwood steps to reach Cher's bedroom. "The bedroom is always her favorite room," Wilson says. A pair of pocket doors, which slide into a Texas shell-stone surround, open to face the living room, allowing Cher a look at that room's Texas shell-stone fireplace. The bedroom is unusually big, with a large sybaritic Roman travertine-marble master bath. The bed, which Wilson designed, is all steel.

"I achieved what Cher fantasized wanting—something very far beyond what we'd done in the past."

And, enticingly, it is covered with a spun spiderweb fabric. Why a spiderweb, one might ask? Does Cher like symbols? What do spiders—for that matter, what does her Egyptian house—mean to her? And when she picks a theme, is she even thinking about what it means—or rather, what it looks like? The spiderweb, it turns out, is Ron Wilson's bit of whimsy, not Cher's. "*I* brought that in. For fun. Cher and I have worked so long together and are such good friends that so much of the decorating is how I see her surrounded, and apparently my perception of her works, because she's very comfortable in the environments I place her in. I saw the material and thought it was wonderful—we weren't *looking* for a spider. Now, Cher does love snakes, and we have gold snakes tastefully coiled around the top frame of her bed in Beverly Hills." We already know why Cher is partial to snakes—because they shed their skin the way she does. She once said, "Every year I gather and shed . . . I feel like a snake because I'm always shedding stuff."

The bed coverings are white slipper satin with a lily pattern—the lily is Cher's favorite flower—and inset in each lily is a hand-sewn pearl. "I suggested it; she giggled and thought it was a great idea," Wilson explains.

The staircase slithers up one more floor to a glass-walled, glass-roofed, solariumlike room with an adjacent outdoor terrace. This is Cher's exercise room, where she does the aerobic workouts that keep her in shape. "I couldn't get through my life if I didn't exercise," she says. "It gives me a certain quietness that I can't find anywhere else."

In the end, Cher's lair may be surprising to those of us who expected something as flamboyant as her life. "This is not a Bob Mackie apartment," Wilson emphasizes. "If anything, this is very *against* her image, as all her homes have been. She's not theatrical in person, and this is a wonderful environment for her to be her comfortable self in. This is who she is when she strips off the peacock feathers. Here, she's at home in her own skin." In her own *peeled* skin, Wilson might have added, for now, once again, Cher can be "born again" in a new setting. □

KITTINGER

FURNITURE WITHOUT EQUAL



KITTINGER 1893 ELMWOOD AVE., BUFFALO, NY 14207 716-876-1000. DESIGNER SHOWROOMS:
ATLANTA/BOSTON/CHICAGO/DALLAS/DENVER/HIGH POINT/HOUSTON/LAGUNA NIGUEL/LOS ANGELES/NEW YORK/PORTLAND/SAN FRANCISCO/SEATTLE/TROY/WASHINGTON DC.

The Deceptive Ways of Old-Master Artists
continued from page 170

tion of the techniques of perspective. The most renowned artists of the Renaissance created imaginary landscapes, colonnades, niches and skies to liberate the dwellings of European aristocrats from the visual boundaries posed by their walls and ceilings. In the ducal palace at Mantua, for example, Mantegna opened the dome of the bridal chamber to the sky and painted a balcony filled with gossiping figures whose intense gazes invaded the privacy of real-life newly wedded couples for generations.

With the coming of the Baroque, excess, not illusion, came to dominate mural decoration, and the art of deceiving the eye enjoyed its most significant development on the easel, not on the wall. During the seventeenth and eighteenth centuries, artists such as the prolific Dutchman Cornelis Gysbrechts painted an abundance of false niches, shelves, letter racks and cupboards that represent perhaps the purest and most successful incarnation of trompe l'oeil.

Painted with intentionally shallow perspectives to better deceive, these canvases were designed to harmonize with the décor of the rooms in which they were to be hung. A scholar's study might feature trompe l'oeil shelves spilling with books, or representations of half-open cupboards crammed with bottles, scientific instruments and manuscripts. The art cabinet of a Tyrolean archduke might include a trompe l'oeil painting of a treasure case brimming with rock-crystal cups, statues and gemstones, which would be hung beside a real case filled with a similar assemblage. As in the scholar's study, the aim was to present the visitor with a deception of uncanny verisimilitude and then, the deceit revealed, dazzle him with its wit and audacity.

For the modern eye, trompe l'oeil paintings provide a window on the past, a close-up look at the ephemera of daily life two hundred and fifty or three hundred and fifty years ago that is astonishing in its intimacy and immediacy. We see the tools of the goldsmith, in addition to his spectacles, comb, quill pen and lunch—a half-eaten crust of bread and some cheese—and can imagine the daily rhythms of his life. Trompe l'oeil artists loved to include images of correspondence and of printed documents in such compositions, whose legible script offers yet more information about the personal and business relations of long-vanished individuals.

Trompe l'oeil paintings of documents were sometimes used to convey political ideas as well. A canvas painted in the early 1770s gives evidence of the revolutionary fervor that swept France fifteen years later. Tacked to a wooden board, a royal decree addressed to farmers and laborers is shown angrily ripped to shreds. Another trompe l'oeil depicts an engraving of Napoleon and a crumpled copy of a peace treaty juxtaposed under a layer of broken glass. A jagged edge, pointing accusingly at the first consul, reveals the artist's unhappiness with the Napoleonic order. It also provides evidence of his technical skill: The reflective highlights of the broken edges of the glass and the almost imperceptible shadows cast by its thickness are so well replicated that only a finger's touch can reveal the deception.

As in the scholar's study, the aim was to present the visitor with a deception of uncanny verisimilitude and dazzle him with its wit.

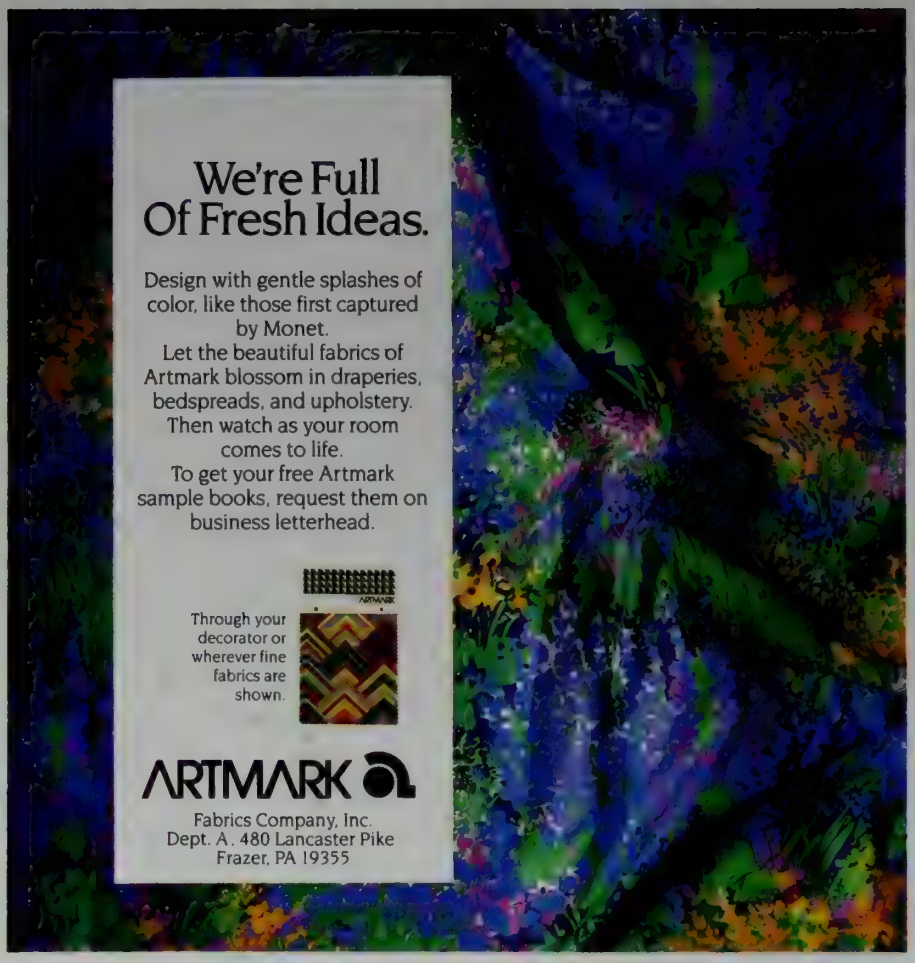
At a time when old age was an unlikely proposition at best, trompe l'oeil canvases that underlined the ephemeral nature of human life held a macabre appeal. Known as *vanitas* paintings, these took many forms. Illusionistic niches showing skulls, hourglasses and snuffed candles provided rather heavy-handed reminders of transience. A trompe l'oeil cupboard containing a timepiece and a worn almanac, or a niche holding a statue of a riderless horse, offered the same message in a more subtle manner. So too might a virtuosic trompe l'oeil "painting of a painting"—a depiction of a canvas, seemingly damaged and peeling off its stretcher—be intended to suggest decay.

More often, of course, the aim of the trompe l'oeil was good fun, and nowhere is this more apparent than in the *chantourné*, or dummy board figures, popular during the seventeenth and eighteenth centuries. These life-size trompe l'oeil paintings of human and animal figures cut out in silhouette form were often placed in dark corners to startle and amuse visitors. A guest standing alongside his host could surely be counted on to do a double-take upon remarking a convincing dummy board of the very same host on the other side of the room. Effigies of maidservant pages with hooded falcons, or of pigs feeding from troughs, were put in unlikely places to offer similar surprises. During one period of political discord the monks of St. Florian reputedly put *chantourné* imagery to a more practical use by positioning figures of soldiers throughout the monastery to give an appearance of armed strength.

In the late 1600s, a gentleman named M. de Brosses recorded his impressions of a trompe l'oeil that particularly pleased him. "Imagine my surprise when I tried to pick up the drawing only to find that it was all false and was in fact an oil painting. . . . I could not help exclaiming. I became so enthusiastic that I would willingly have given two hundred louis for the painting." Some three hundred years later, the art of trompe l'oeil retains its power, and leaves us no less inspired or delighted.□



To receive your full-color SieMatic Kitchen Book with 132 pages of kitchen design ideas and floorplans, send $12.00 to SieMatic Corporation: Dept. AD-03, Box F286, Feasterville, PA 19047-0934. For inquiries call (215) 244-0790. Available through your interior designer or architect. Also available in Canada.





Arata Isozaki
continued from page 180

has enhanced the entrée into the international art world that Isozaki had begun to achieve on his own; Isozaki, for his part, has brought greater attention to Aiko.

The couple have a cottage in Karuizawa, a resort area two hours from Tokyo, but they live most of the time in a loft above a furniture shop a couple of doors down from Isozaki's office in central Tokyo. The simple, white-painted space was once Iso's office; when he moved to larger quarters three years ago, the Isozakis took it over for their residence. Aiko has a studio in the loft, and Iso has a small conference room and study, but sometimes, he admits, "the office overflows into the other spaces."

The loft is furnished simply and is mostly Western in style. There are some of Isozaki's own "Marilyn Monroe" chairs—so named because of the curving profile of their backs—as well as a Saarinen white-plastic table and chairs and an Eames chair that Iso likes and Aiko continually moves out of sight. (It is now in Isozaki's study.) The only traditional Japanese element is a tatami bed that Isozaki designed. The Isozakis like to cook for themselves—one of their few concessions to extravagance is a professional oven—and Isozaki has even studied how to make sashimi.

It would be natural that Arata Isozaki would want to master the art of sashimi making—not just because he loves food, but because he is driven by a desire to understand Japanese culture from the inside. He does not seek to imitate it, or to sustain it falsely in a different culture, but to reinterpret it, to find ways to join its essential qualities to the larger currents of this time. If his architecture has any single theme, it is the desire to synthesize Japanese and Western thinking—"to join the Japanese sensibility and Western logic," he has said. Arata Isozaki's love is for the present, not for the past, and for him, Japan is but an element in a larger equation—an equation of culture, of architecture and of history. □



ECHO DINING TABLE DESIGNER JAMES ROSEN

321 EAST 62 STREET (212) 838-0331 / MADISON AVENUE AT 72 STREET NEW YORK
CHICAGO LOS ANGELES DANIA DALLAS HOUSTON ATLANTA WASHINGTON DC BOSTON

THROUGH YOUR DESIGNER, DECORATOR OR ARCHITECT

Charles Barone, Inc.

DISTINCTIVE WALLCOVERINGS & FABRICS



Imperial Garden

Available from showrooms in most major cities and from better dealers nationwide.
Customer Service: USA 1-800-8-BARONE; In CA 1-800-4-BARONE

Offices and Warehouse—9505 W. Jefferson Blvd., Culver City, CA 90232 (213) 559-7211 Telex Barone LSA 664353

Du Pont TEFLON soil & stain repeller

Write for free color brochure.

CATALOGUES OF DISTINCTION

ARCHITECTURAL DIGEST

Architectural Digest offers Catalogues of Distinction, a special section created to bring quality gift ideas, from these prestigious companies, into your home.

Please send us your selection of catalogues by filling out the convenient reply envelope. (Enclose $1.00 for postage and handling in addition to amount of any priced item.)



1. Acorn Structures, Inc. Where can you find a home that offers you the ultimate in beauty, comfort, and craftsmanship—while allowing you to customize the design to meet your specific needs and budget? It's in the Acorn Home Planning Kit, full of colorful interior and exterior photos, and floor plans for over 50 models. $10.00.

Audemars Piguet



2. Audemars Piguet. Magnificent hard-bound book in gorgeous color features the exclusive Audemars Piguet line of luxury watches for both men and women in gold steel and gold, or all steel. $4.00.

BERGDORF GOODMAN

ON THE PLAZA IN NEW YORK

3. Bergdorf Goodman. Experience the exclusive world of Bergdorf Goodman—at home! Women's and men's fashions, accessories, footwear, furnishings, intimates, gifts for the home and more, starting with our latest, exciting Spring Fashion Book. A full year of style for just $10.

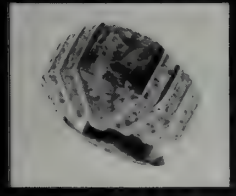
BOOKS of WONDER

4. Books of Wonder. New York's largest children's bookstore, specializing in imaginative books for the young and young-at-heart, brings you a distinguished selection of childhood classics and modern masterpieces to read and share. **A:** Three illustrated catalogues—including a special Maurice Sendak Catalogue—for $3.00. Also available, **B,** a catalog of old and rare collectible children's books. $3.00. (Please indicate A or B on order form, at $3.00 each.)



5. Country Floors. Ceramic tiles and terra cottas for walls and floor. For our 96 page color catalog please send $10 to Country Floors, 15 East 16th Street, New York, N.Y. 10003 (212) 627-8300.

Diamond Essence



6. Diamond Essence. DIAMOND ESSENCE™ pieces—the best diamond substitutes ever created, set in 14 KARAT SOLID GOLD, astound diamond lovers. Build your very own collections of distinctive jewelry. The ones you've always wanted for daytime professionalism or nighttime dazzle. Subscribe to our world of versatile affordable elegance. $3.00.

Eleganza Ltd.

IMPORTERS OF FINE STATUARY

7. Eleganza Ltd. Museum quality reproductions of European sculptural masterpieces in bonded marble, terra cotta, bronze—statues, figurines, Greek vases, frescoes. Hand carved marble also available. 112 pages, 272 illustrations in color, 286 affordable items with essays concerning each work. A catalog which is an art book $6.00.

GUCCI

8. Gucci. Gucci Catalogue subscription. You will receive, over the course of a year, six seasonal catalogues featuring highlights from our collecion of classic, fashion, leathergoods, gifts, and accessories. One year. $6.00.

ADVERTISEMENT

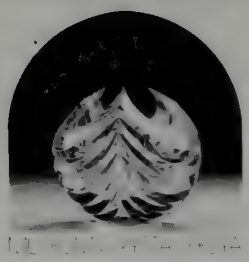
For further information regarding this section, please contact Gerry Massa at GLM Communications (212) 947-6790

CATALOGUES OF DISTINCTION

GUMP'S
SINCE 1861
San Francisco's most extraordinary store!

9. Gump's. Gump's Gift Books feature unique collections of gifts, jewelry, fashions, porcelains, crystal, silver, lamps and decorative furnishings, including many items made exclusively for us. A one-year, four-issue subscription is $5.

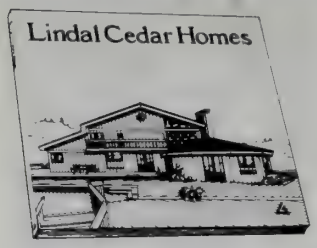
San Francisco
Beverly Hills • Dallas • Houston



10. Museum Crystal Hoya. The Museum you can buy from offers a maginificent catalog presentation of their art and functional crystal collections, $6. Pieces range from approximately $50—$15,000. The Hoya Crystal Gallery, 450 Park Avenue at 57th Street, New York, NY 10022.

INTERNATIONAL CATALOGUE COLLECTION
A must for every catalogue shopper.

11. International Catalogue. All new 1989 edition! Discover wonderful catalogs from factories and shops in France, Great Britain, Ireland, Germany, Scandinavia, Japan, Hong Kong & more. Buy direct and save on crystal, china, clothing, jewelry, gifts, antiques, collectibles, art, toys, decorator items and many unique products not available in the USA. Beautiful color book. Cover Price $6.00...Yours $3.00, refundable first order.



12. Lindal Cedar Homes. Contemporary ideas for kitchen, bath, and the entire cedar home, showcased in the new Lindal Cedar Homes Planbook. Get 200 pages of beautiful color photographs, 90 custom plans, design tips and full details on insulation and solar, too. Draw your own custom home using the unique planning grids provided. Price: $10.00 Video also available for $19.95. 1-800-426-0536. Dept. AN3.



13. The Margo Feiden Galleries. Al Hirschfeld's dazzling drawings, watercolors, lithographs, and etchings spanning 60 years of the genius's work. Hirschfeld is represented exclusively by The Margo Feiden Galleries. Telephone inquires invited: (212) 677-5330. Delicious Catalogue $10.00.

Neiman Marcus

14. Neiman Marcus. Spring 89! Get a taste of the unexpected with this exclusive offer from Neiman Marcus. Receive a sampler collection of our breathtaking new fashion catalogs, and we will reserve your copy of the dazzling 1989 Christmas Book, for delivery by mid-October. Order your subscription for only $5.00, applicable towards your first credit card purchase by phone or mail from the catalogs.

PLEXI-CRAFT

15. Plexi-Craft. Lucite® and Plexiglas®—exciting pieces ranging from shelving to dining tables. All manufactured in our own factory. Many stock items. Custom orders made on your specifications or photographs. Pictured catalogue—$2.



Rue de France

16. Rue de France. FRENCH COUNTRY LACE. Rue de France imports the traditional country lace of France and offers it as fabric by the yard or fashioned into cafe curtains, tiebacks, flat panels, door curtains, bed and table linens and more! Color catalog will give you many decorating and gift ideas. $2.

Scandia Down Shops®
Come feel the Scandia difference.™

17. Scandia Down® Scandia Down® brings a love of comfort and style to creative bed making. THE SCANDIA® will include catalogue and bed linen COLLECTIONS®. $3.

ADVERTISEMENT

CATALOGUES OF DISTINCTION



18. Shop the World by Mail. YOUR PASSPORT TO THE WORLD! A fabulous collection of over 100 foreign catalogs PLUS wonderful merchandise. Purchase DIRECT at considerable savings from factories, retail shops and craftsmen in 23 countries including Belgium, Denmark, England, France, Germany, Greece, Hong Kong, Italy, Spain, Thailand, Turkey, etc. ALL SHOP THE WORLD FOREIGN CATALOGS ARE IN ENGLISH. 40 page color catalog $4.



Spanierman/Drawings

19. Spanierman Gallery. Spanierman Gallery's tradition of offering museum quality American paintings continues with SPANIERMAN/DRAWINGS: fine American drawings, watercolors and pastels of the 19th and 20th centuries. Fully illustrated catalogue available, $5.00. By Appointment. 50 East 78th Street, New York, NY 10021 (212) 879-7085.



STEINWAY & SONS

20. Steinway & Sons. Our elegant full-color brochure displays our complete line of grands and verticals. And shows you why a Steinway piano is not only an extraordinary musical instrument, but an enduring investment. $5.

STEUBEN

THE CLEAREST FORM OF EXPRESSION



21. Steuben. The maker of America's celebrated crystal presents nearly 180 suggestions for gifts and collections in its full-color, 120 page catalogue. Prices from $135. Catalogue $6.00.



THOMAS GOODE
SINCE 1827

22. Thomas Goode. The magic of Goodes for very special gift ideas, from the finest china and glass shop in the world. For the best...for the beautiful...for traditional gifts...for surprise...for everyone. Their catalogue shows fine china, pottery, glass, silver, ornamental pieces, gifts and other accessories for the home. $6.00.



23. Vanity Fair. VANITY FAIR... the ultimate catalog for diamonds and fine jewelry. From Ceylon, Burma, Ramat-Gan, Antwerp, a dazzling collection of diamonds, precious gems, pearls and gold. Superlative quality, unique designs...most at savings of up to 50%. Importers and manufacturers of the world's finest diamond jewelry since 1921. VANITY FAIR offers an unconditional guarantee—personal toll-free shopping service. Send for spectacular 32 page 1989 catalog. $2.00 for 1 year.



VICTORIA'S SECRET
London

24.

Enjoy the luxury of shopping directly from home with Victoria's Secret Catalogue. Our international collection encompasses lingerie and fashion for the most discerning tastes. Seven issues **$5.** Receive a coupon valid for up to $50 off your first purchase



The White House

One of London's greatest shops

25. The White House. For over 80 years The White House has satisfied generations of the best families in the world. This beautiful catalogue brings the finest linens to your table, plus magnificent bed sets and towels, men's and women's fashions, luxurious lingerie and a selection of The White House's famous range of children's clothes, a collection of which is shown in New York twice a year. Catalogue price $5.



WILLIAMS-SONOMA

26. Williams-Sonoma—A Catalog for Cooks. Discover what serious cooks have known for over thirty years. WILLIAMS-SONOMA offers the finest kitchenware, household articles and specialty foods—many made exclusively for us. Our catalog abounds with practical gift ideas and includes Chuck Williams' own recipes. A one-year subscription to A Catalog for Cooks, $2 (Sorry, U.S. addresses only).

ADVERTISEMENT
Should the reply envelope be missing, please complete the order form on the following page.

If our reply envelope is missing, please use this form for ordering your Catalogues of Distinction. Indicate how many of each catalogue you want. Numbers coordinate with those in the individual company's offer.

___ 1. $10.00	___ 14. $ 5.00
___ 2. $ 4.00	___ 15. $ 2.00
___ 3. $10.00	___ 16. $ 2.00
___ 4. $ 3.00	___ 17. $ 3.00
___ 5. $10.00	___ 18. $ 4.00
___ 6. $ 3.00	___ 19. $ 5.00
___ 7. $ 6.00	___ 20. $ 5.00
___ 8. $ 6.00	___ 21. $ 6.00
___ 9. $ 5.00	___ 22. $ 6.00
___ 10. $ 6.00	___ 23. $ 2.00
___ 11. $ 3.00	___ 24. $ 5.00
___ 12. $10.00	___ 25. $ 5.00
___ 13. $10.00	___ 26. $ 2.00

Enclosed is $ _____ for the priced items, plus $1.00 for postage/handling.
Total $ _____ (Send check or money order payable to Architectural Digest.)

Address request to Architectural Digest Catalogues of Distinction, ATTN: Reader Service Dept., P.O. Box 1727, Sandusky, OH 44870

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Offer good in U.S. and Canada only. Orders cannot be accepted after June 15, 1989. Allow 6 weeks for delivery.

Each brochure will arrive under separate cover—directly from the companies listed in the offer.

A Sense of Ceremony for a Modern Apartment
continued from page 187

Saladino is first and foremost a colorist, able to turn a room into the environmental equivalent of Monet's water lilies.



A Directoire wallpaper screen and a 17th-century Dutch mirror offset the views in the master bedroom, while a circa 160 Roman sarcophagus fragment rests against the window. Chair at right is by Baker, Knapp & Tubbs. Slatted table from McGuire; Patterson, Flynn & Martin carpet.

the living room was panoramic, the window tops were crowded by a low soffit and interrupted by pairs of existing columns. As in the rest of the apartment, Saladino softened the impact of the structure: He designed crown moldings over the windows and encased the thick piers in round Doric columns, fitting the surfaces in between with mirrors. The doubled Doric columns on two sides of the room transformed it into a temple to the view, while the mirrors dematerialized the structure—an effect enhanced by the high-gloss enamel ceiling and reflective wall panels mounted at the back of the room. At night, New York's lights reflect on the glossy and mirrored surfaces.

The living room is a blend of classical columns, Neoclassical moldings, old Armenian carpets, European antiques and modern furnishings. "I got exactly what I wanted," Louise Simone says, "an apartment that I could change over the years: not one color or style, but a design in which it was easy to remove any chair or carpet without disrupting the look."

Saladino was well aware that every room faces the most stupendous of views. He was also aware that the rooms face one of the most energized and frenetic cities, and the most precipitous of drops. If the apartment occupies a position high in the dizzy, daring Manhattan skyline, he took care to make it reassuring. Besides being old and new, formal and informal, modest and rich, the apartment is both exciting and, strangely, rather miraculously tranquil.□

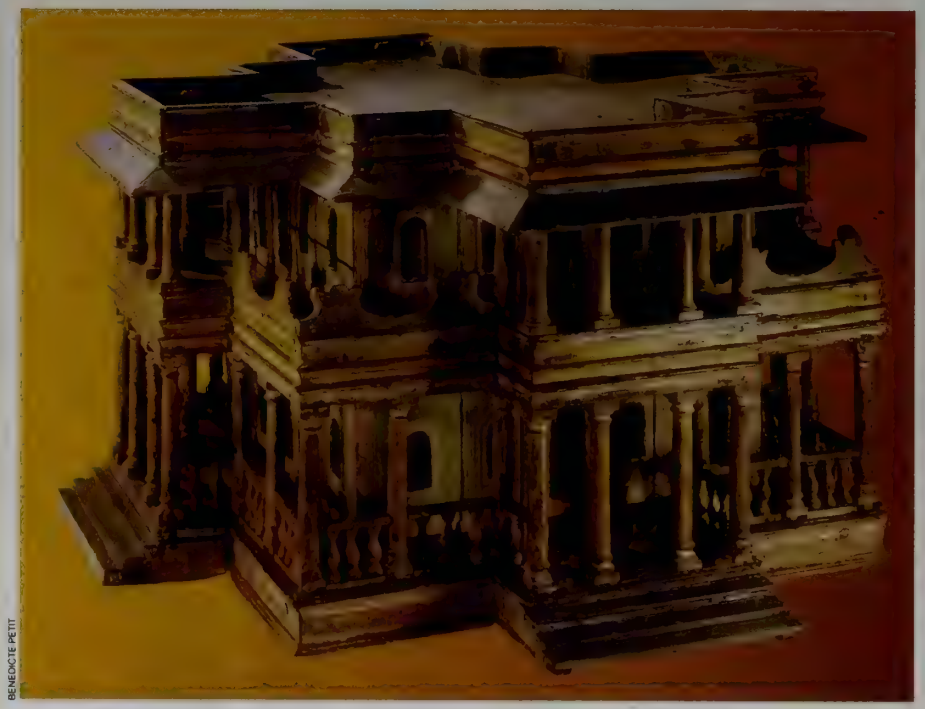


Well, maybe a little.

Studio

re Sottsass. Two of the 87 new and classic designs that are now a new collection from Knoll.

Spectacular Achievements in Small Scale
continued from page 192



BENEDICTE PETIT

Palace Building, Indo-Portuguese, 17th century. Painted wood; 22" x 39". Symmetrically designed with porticos on all four sides, a model bearing both native and European influences reveals the Indian fascination with columns and offers many windows and open porches to take advantage of cooling breezes during India's hot season. EPOCA, Paris.

raise money for starving parishioners. It makes a fine addition to the Rouen museum collection both because of its admirable craftsmanship and aesthetic charms, and as a historical document, since it shows St. Maclou in an earlier form than the present sixteenth-century structure.

According to Vasari, when the architect Brunelleschi required a model in 1418 for the dome of the Cathedral in Florence, he hired a carpenter named Bartolommeo. "In this he made all the difficult things to scale, such as the staircases, lights, doors, chairs and buttresses, and also a part of the gallery." Another model was needed over a decade later for the lantern structure crowning the dome. Brunelleschi had competition from six rivals, one of whom was reputedly the first recorded woman architect, a member of the prominent Gaddi family.

A worm-eaten wooden object about two feet high, now housed in the Museo dell'Opera del Duomo at Florence, shows precisely what induced the assessors to choose him. Brunelleschi's coup appears to have been largely due to an intricately concealed door to a hidden staircase leading to the top of the lantern. Although Brunelleschi did not live to see the lantern completed, according to Vasari "he left directions in his will that it should be built as the model showed." So here a model served not only to secure the commission of an important building but to facilitate the completion of the task after the death of the architect.

The appeal of Brunelleschi's tricky staircase in that facsimile for the lantern in Florence is a key to the charm that architectural models hold for us today. They enable us to contemplate the intricacies of buildings on an accessible scale. They make buildings almost into playthings, and turn them into agreeable, often beautifully crafted objects that sit atop a table and are not subject to dirt, rain, pollution or many of the other factors that can impede our pleasure of the real thing.

Sometimes, however, the advantages of architectural models pave the way for some very poor decisions about architectural commissions. There is the story about the board meeting of a major corporation, where a fine white cloth covered the model of a proposed new headquarters. As champagne corks popped, the cloth was lifted with a flourish. Bright spotlights illuminated an impeccably crafted miniature of the architect's proposal, with wonderful little cars and inch-high trees in front. Everyone applauded, and the architect clinched the job. It turned out, however, to be a disastrous building, unworkable in the climate for which it was built and overwhelming to passersby.

But if models don't always make for good architecture, they often make for outstanding objects. The switching of scale is magical. Consider, for example, the description of the apartment of the Clock family, the finger-size people in Mary Norton's novel *The Borrowers*. The Clocks enter the dwelling through a passage beneath the grandfather clock in an English country house, from which they acquire the materials for their décor and furnishings.

> *Homily was proud of her sitting room: the walls had been papered with scraps of old letters out of waste-paper baskets, and Homily had arranged the hand-writing sideways in vertical stripes which ran from floor to ceiling. . . . There was a lacquer trinket box, padded inside and with the lid open, which they used as a settle. . . . There was a round table with a red velvet cloth, which Pod had made from the wooden bottom of a pill box supported on the carved pedestal of a knight from the chess set. . . . The knight itself—its bust, so to speak—stood on a column in the corner, where it looked very fine, and lent that air to the room which only statuary can give.*

When one can live so well on a scale like that, who needs anything larger?□



Wallpapers as well as fabrics.

Stroheim & Romann has been known for fine fabrics for well over a century.

Today, we are also known for fine wallpapers.

From our Stately Homes, Winterthur and Stroheim & Romann I Collections to our American, La Belle Maison and Sporting Collections, our newest wallpapers offer you a spectrum of superb designs.

Ask a fine interior designer about our wallpapers as well as our fabrics.
And remember: he or she offers you a world of experience for less than you may think.

STROHEIM & ROMANN

Showrooms: 155 East 56th Street NYC • Atlanta • Boston • Chicago • Dallas • Dania • Denver • Houston • Laguna Niguel • Los Angeles • Philadelphia • San Francisco • Seattle • Troy • Washington, D.C.



PAST AS FUTURE.
Pure shapes, masterly executed.

KARL SPRINGER LTD.
306 East 61st, New York 10021
Ph (212) 752-1695 Fax (212) 644-3023

Karl Springer Trade Showrooms: New York, Miami, Los Angeles
Representatives: Chicago, Holly Hunt Munich, Atelier Pilati

F A N T A S Y

bill mack



he mysterious play
light and shadow,
within the haute
relief sculpture,
"Fantasy", adds an
lement of mystery
and movement to
this elegant work.
Created from
novative materials,
the resulting
sculptures defy the
oundaries of their
frames, and stride
confidently into
ew, challenging us
with their beauty.

Universally recognized as the world's foremost relief sculptor, Bill Mack will be appearing at a series of exhibitions at The Galleries in Hawaii March 10 through March 26, 1989.

BONDED SAND
26"x36" Image, Edition of 95

BONDED BRONZE
26"x36" Image, Edition of 95

THE GALLERIES

NATIONWIDE TOLL FREE 1 (800) 888-1123, TELEFAX (808) 923-5479

OAHU: THE ROYAL HAWAIIAN SHOPPING CENTER (808) 926-2727, *POST OFFICE BOX 15577, HONOLULU, HAWAII 96830-5577*

MAUI: THE HYATT REGENCY (808) 661-1200, THE WESTIN (808) 661-1240, THE MARRIOT (808) 661-1220, 802 FRONT STREET (808) 661-1250, *POST OFFICE BOX 10475, LAHAINA, MAUI, HAWAII 96761*

HAWAII: THE HYATT REGENCY WAIKOLOA (808) 885-5535, *POST OFFICE BOX 1957, KAILUA-KONA, HAWAII 96745*

A THIRTIES REVIVAL

A Designer's Collections in Hollywood
continued from page 200

Wilkinson. Still, they have recently been given a Chinese Chippendale pagoda bed that is almost eleven feet high, and "we're thinking of knocking the roof up."

Do they ever disagree? "All the time," says he. "Not very often," says she. "I can handle stronger color," Hutton Wilkinson observes. "I don't like to play around. Colors don't scare me. When I'm working with a new client, I always ask, 'Are you afraid of color?' I have tried to do a beige room but not with much success."

Wilkinson doesn't hesitate to "ingeniously" design a base for his eighteenth-century French japanned-and-bronze-doré clock so that it can sit astride two steps of the hall stairs. And he once blithely redesigned a Biedermeier cabinet. "You shouldn't be afraid of your possessions or be scared to paint them. The man who made it should have known it needed a roof. If I were given a choice of a mahogany piece or a painted piece, I'd take the painted."

"Or you'd paint it," Ruth Wilkinson suggests.

"I'm less interested in an honest piece of wood than I am in what you can do with it," he agrees.

Behind this house of a dozen fantasies, Ruth Wilkinson has sculpted a garden worthy of a grand château where once there was nothing but a jungle run amok. Two bronze Capricorns spit water into the reflecting pool, which is guarded by a stand of blue-and-white Oriental porcelain. "I spent more money than the client who took us to the Far East twice on shopping sprees."

Hutton Wilkinson nonetheless insists that he is very unmaterialistic, "though everyone screams when I say it. But it's true. I like to acquire things, but I like to sell them, too, and then move on. Ruthie is the one who gets attached to them."

"Women are different," says Ruth Wilkinson. "We use both sides of our brains. We're smarter."

Hutton Wilkinson smiles. "And much more beautiful."□

ARGENTINE ELAN

Amalia Lacroze de Fortabat in Buenos Aires
continued from page 207

things out for yourself.' And believe me, I did. Of course, we had accountants and lawyers. But right away I made changes. I kept my own counsel and only talked to very close friends, who were on the board. I learned very quickly what to do."

A world traveler, Mrs. de Fortabat combines business with pleasure. She organizes business meetings on four continents, then is swept up in the society circuits of Paris, London, Washington, D.C., New York or Tokyo. An indefatigable partygoer, she is the honored guest of the world's haute monde, and a friend of international business leaders. "I never relax," she says. "I have forgotten how! Only twice a year do I take time out. Once in the winter, when I sail the Caribbean, and once in the summer, when I live for a month in my house in Greece. Then it's back to work."

Do Mrs. de Fortabat's whirlwind activities leave her room for a private life? "I have no private life," she replies. "And I have gotten used to being alone. But yes, one day I will marry again. It is better to have a companion—someone you can talk with, someone you can have fun with. But such people are hard to find. Oh, I have suitors, but when a woman has money and runs a big business—well, it scares men off. So, for the moment, I prefer to be alone. Some people say most men cannot compete with me financially. But I say it's not a sin for a woman to have money. Besides, I work for it.

"But I will tell you something else," continues Amalita de Fortabat. "If tomorrow I lost my fortune, I would go out and work. I would hold three jobs—one in the morning, one in the afternoon and one at night. And I would regain my fortune. That's how I am. You see, I am not a contemplative person. I am a doer. I like to be in control. I like to command. But before you can do that, you have to work very hard and earn your power. Just because I am a woman doesn't mean I cannot do the work of ten men!"□

IMPRESSIONS

Evoking the Raj in Georgetown
continued from page 226

ing the colors of bright English chintzes, Browne has given the masculine apartment a muted, neutral background. Raw umber, one of his favorite shades, is seen everywhere —on the Gothic moldings, the picture frames, the door trims. To add warmth, he has used the Indian colors he loves: saffron, ginger, burnt orange. "The draperies in the dining room were dyed for me—I called up my workshop in London," he recalls, "and said I wanted the color of a Buddhist monk's robes. They understood at once. At night I use only candlelight, and those draperies deepen in color, turning into a sheet of flame."

It's the British India of the eighteenth and nineteenth centuries—the India of the raj. The veranda comes straight out of a scene from *The Raj Quartet*, with its big, slowly moving antique fans on the ceiling, its brown wicker furniture and the festooned heavy green canvas draperies.

Browne adores the architectural side of his work, and his most challenging commission at present is a historic house in Georgetown requiring extensive remodeling. He is also involved in a Manhattan condominium to be called Grosvenor House. The exterior is so English that there are even English lampposts, but he hopes that some of the apartments will be in other styles. "One doesn't want to get into a rut," he says. "People associate me with England, but I want to try all sorts of things."

"I called my London workshop and said I wanted the color of a Buddhist monk's robes."

In fact, Browne used to fly to England every three weeks, but he found it so tiring that now he goes only every three months. "Still," he says, "I feel I almost live on an airplane." He looks as if he enjoys it.□

RICHARD GREEN

39 Dover Street, London W1X 3RB. Telephone: 01-493 3939
Telex: 25796 GREEN G. Fax: 01-495 3318. New York: 518-583 2060



Richard Ansdell, RA (Liverpool 1815 – 1885 Farnborough)
Two King Charles Spaniels in a landscape. Canvas: 36 × 28in/91.4 × 71.1cm

Good Companions

including works by the following artists

George Armfield · Thomas Blinks · Maud Earl · John Emms
Joshua Gibson · John Herring, Senior · William Huggins · Yvonne Laur
Alfred-Arthur Brunel de Neuville · John Sargent Noble
Henriette Ronner-Knip · Heinrich Sperling · Arthur Wardle

EXHIBITION OPENS FEBRUARY 9th

Fully illustrated catalogue $20 including airmail postage

We wish to purchase paintings by Old and Modern Masters. Our representative will be pleased to call by arrangement.

b e c a u s e i t ' s a l l m i l m ö



allmilmö®

THE FANTASTIC KITCHEN AND BATH

Contact the allmilmö Consulting and Service Center for your nearest allmilmö design studio, or send $10. for a comprehensive brochure and information package.

allmilmö corporation Department AD 70 Clinton Road Fairfield, NJ 07006 201 227-2502
Available in Canada



The Only Coastal Environment More Perfect Than Ours.

Presenting Landfall. Featuring two spectacular golf courses, one designed by Pete Dye, the other by Jack Nicklaus. A world-class Tennis/Swim/Fitness Center designed by Cliff Drysdale. And perhaps the most perfect blending of natural and man-made beauty ever achieved on any coast. Anywhere.

Our custom homes are from $200,000 to over $1,000,000. Our villas and patio homes from $189,000 to $600,000. And our homesites begin at $65,000.

Landfall. We're close to the charming old city of Wilmington, North Carolina. But no other private community on the east coast comes close to us.

To find out more, return the coupon or call 1-800-227-8208 or 1-800-634-7857.

I'd like to know more about living at Landfall. ARD-SR

Name

Address

City State Zip

Phone Work

Mail to:
Post Office Box 5368
Hanover Station
Wilmington, NC 28403

Landfall

Obtain the Property Report required by federal law and read it before signing anything. No federal agency has judged the merits or value, if any, of this property. This advertisement is not an offering to residents of New York or New Jersey or to the residents of any other state where prohibited by law.

Sicilian Perspectives

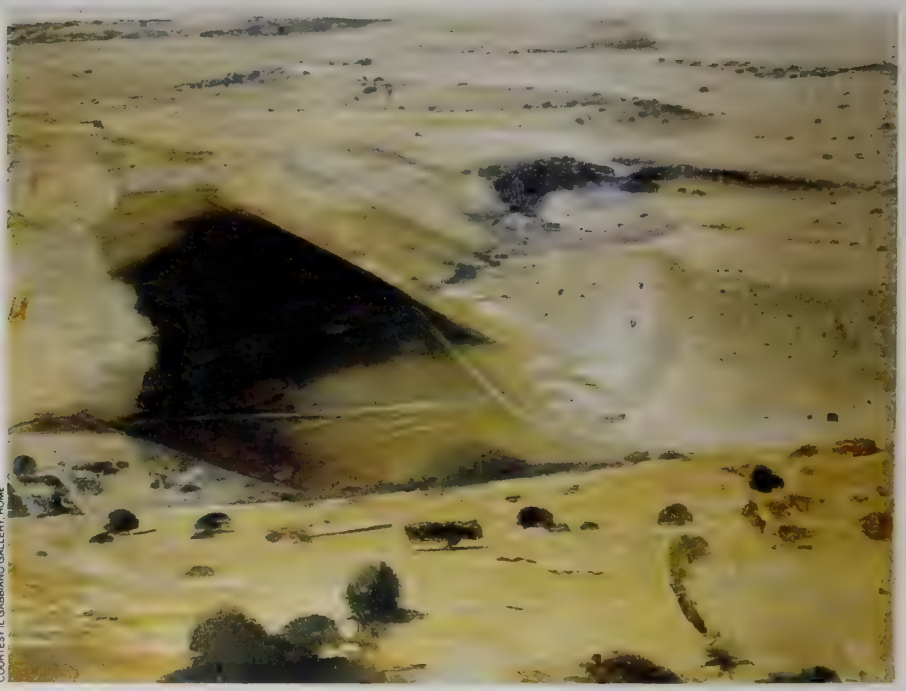
By Michael Peppiatt

IN ITALY, Piero Guccione has become a legend, publicly praised by the country's leading writers but almost never seen. Cut off from the world in a studio in distant southern Sicily, he spends months, sometimes years, on a single image, obsessively reworking the precise subtleties of its tones until it has captured the essence of the arid mountains and glittering Mediterranean that make up the boundaries of his world. Only then will he allow it to join the works patiently assembled for one of his exhibitions in Rome, Paris or New York.

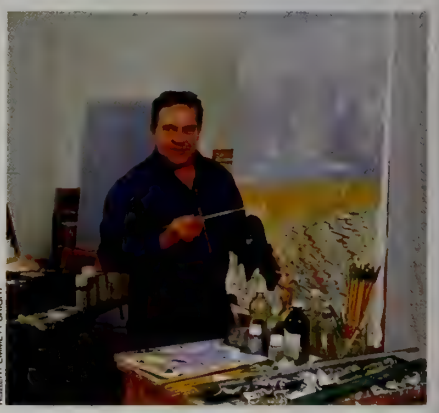
Although born in Sicily in 1935, Guccione spent most of his adult life in Rome, where he first studied, and later taught, at the Academy of Fine Arts. His work, as he describes it, has traced an arc leading from the highly gestural painting of his twenties to the painstaking realism of his maturity. The latter development proved so all-consuming that life in the city became a hindrance. Some ten years ago, with the eagerness and relief he had felt on leaving it as a young man, Guccione returned to Sicily in search



COURTESY JAMES GOODMAN GALLERY, NEW YORK CITY



COURTESY L. GABBIANO GALLERY, ROME



ROBERT EMMETT BRIGHT

Born in Sicily, Piero Guccione (above right, in his studio) returned there nearly a decade ago to concentrate on a few elemental themes. "I need to stay on a subject for years to find its underlying meaning," he says. TOP: *Mare di Luglio*, 1985–87, captures the view from Guccione's studio at Cava d'Aliga. ABOVE LEFT: *Ombre Sugli Iblei*, 1985–88, celebrates the austere beauty of the hills surrounding his principal studio near Ragusa.

continued on page 258



The art of writing.

MONT BLANC

For the store nearest you call Koh I-Noor Rapidograph Inc. (201) 479 4124 In Canada, (416) 671 0696

Where To Find Pierre Deux French Country Furniture. Outside Of France.

Alabama
Birmingham
Birmingham Wholesale Furniture

Arizona
Scottsdale, Pierre Deux

Arkansas
Little Rock
Bruce McEntire Interiors, LTD.

California
Beverly Hills, Pierre Deux
Campbell, Breuner's
Carmel, Pierre Deux
Daly City, Breuner's
Irvine, Lusk Interiors
Los Angeles
Richelieu Collection
Newport Beach, Pierre Deux
Pasadena, J.H. Biggar
Pleasant Hill, Breuner's
Sacramento, Breuner's
San Carlos, Breuner's
San Francisco, Pierre Deux
San Francisco, Robert Allen
(to the Trade only)

Canada
Toronto, Ridpath's LTD.

Colorado
Colorado Springs
Homestead House
Colorado Springs
Howard Lorton Galleries
Denver, Davis & Shaw
Denver, Homestead House
Denver, Howard Lorton Galleries

Connecticut
Canton, John LaFalce
Milford, Wayside of Milford
Stamford, Bloomingdales

District Of Columbia
Washington
Pierre Deux — Mazza Galleries

Florida
Boca Raton, Bloomingdales
Miami, Bloomingdales
Naples, Holland Salley
Palm Beach, Pierre Deux
Sarasota, Jacobsons

Georgia
Atlanta, Beverly Hall
Atlanta, Macy's
Atlanta, Pierre Deux
Atlanta
Southern Furniture Gallery
(to the Trade only)

Idaho
Sun Valley, Charles Stuhlberg

Illinois
Barrington
Richard Honquest Fine Furnishings
Burr Ridge, Edmunds Interiors
Chicago, Baker, Knapp & Tubbs
Chicago
Maurice Mandle and Company
Lincolnwood, Colbys
Oakbrook, Colbys
Winnetka, Pierre Deux

Indiana
Indianapolis, J.B. Neu & Sons

Iowa
Spencer, Twettens

Kansas
Kansas City,
Fuhr's Furniture & Interiors
Shawnee
Fuhr's Furniture & Interiors

Kentucky
East Bernstadt, Ryser's
Louisville, Bittner's

Louisiana
Shreveport
Yarbrough Interior Designers

Maryland
Annapolis, Mastercraft Interiors
Rockville, Mastercraft Interiors
White Flint, Bloomingdales

Massachusetts
Boston, Jordan Marsh
Boston, Pierre Deux
Boston, Kaplan & Fox
(to the Trade only)
Chestnut Hill, Bloomingdales
Haverhill, Cabot House

Michigan
Birmingham
Jacobsons Store For Homes
Bloomfield Hills
Pierson Interiors
East Lansing, Jacobsons Stores
Grand Rapids, Klingman's
Grosse Pointe, Scott Shuptrine
Jackson, Jacobsons Stores
Kalamazoo, Jacobsons Stores
Saginaw, Jacobsons Stores
Southgate
McLaughlins Home Furnishings

Minnesota
Minneapolis
Gabberts Furniture & Design Studio

Mississippi
Jackson
Mississippi Wholesale Furniture

Missouri
Kansas City, Pierre Deux

Nebraska
Omaha, Allens

New Hampshire
Portsmouth, Cabot House

New Jersey
Hackensack, Bloomingdales
Short Hills, Bloomingdales

New Mexico
Albuquerque, Homestead House

New York
Albany, Stickley Furniture
Binghamton, Nelson Ellis
Garden City, Bloomingdales
Jamestown, Wellman House
Manlius, Stickley Furniture
New York, Bloomingdales
New York, Pierre Deux
Schenectady, Robinson Furniture
White Plains, Bloomingdales

Ohio
Cincinnati, Hollandia Interiors
Cincinnati
Lazarus — Kenwood Mall
Cleveland, The Higbee Company
Cleveland, Sedlaks
Columbus, Finer Points
Dayton, Designer's Exchange

Oklahoma
Oklahoma City,
Housley Brothers Interiors
Tulsa, Rich's of Tulsa

Oregon
Beaverton, Parker Furniture

Pennsylvania
Haverford, O'Neil & Bishop
King of Prussia, Bloomingdales
Philadelphia, Dorothy Lerner
Pittsburgh, Horne's
Pittsburgh, Marforth Showrooms
Pittsburgh
Arthur Moser Associates
Quakertown, Furniture Unlimited
Willow Grove, Bloomingdales

Rhode Island
Providence, Roitman & Son

Tennessee
Chattanooga
Fowler Furniture Plantation
Memphis
Bradford Showroom
Nashville
Sprintz Furniture Showroom

Texas
Abilene, Waldrop's Furniture
Amarillo
Lifestyles of the Soundroom
Dallas, Gabberts
Dallas, Adele Hunt
Dallas, Pierre Deux
El Paso, Charlotte's
El Paso, Homestead House
Fort Worth, Ellisons
Fort Worth, Gabberts
Houston, Brittains Furniture
Houston, Pierre Deux
Houston
Suniland Furniture Company
Sugarland, Brittains Furniture
Texarkana
White's Glenwood House

Utah
Salt Lake City, Crawford & Day

Virginia
Alexandria, Mastercraft Interiors
Fairfax, Mastercraft Interiors
Richmond
Jack Thompson Furn./ Interiors
Tysons Corner, Bloomingdales

Washington
Seattle, Masin Furniture
Tacoma, Saxton Furniture

Wisconsin
Mequon, Betty Johnson Interiors
Milwaukee
Paul Weise Company

HENREDON
Henredon, Dept. A39, Morganton, North Carolina 28655



Danny Alessandro, Ltd
Edwin Jackson, Inc

NEW ADDRESS:
307 East 60th Street
New York, NY 10022
(212) 421-1928 • (212) 759-8210

8409 Santa Monica Blvd.
Los Angeles, CA 90069
(213) 654-6198

Late 19th c. Art Deco style Belgian black marble mantel with onyx-colored inlay. Complementary contemporary accessories available in either brass or chrome.

America's largest fireplace specialists since 1879, featuring antique and reproduction mantels and accessories in every availat material to complement contemporary or traditional decor

Brochure of reproduction mantels—5 dollars.

A Home Furnishings Trade Showroom
Member of Art & Antique Dealers League of America

The Orchid Fan



Sophisticated . . . exotic . . . and stylish . . . their variety and glamorous beauty provide endless fascination. Now this alluring flower is presented in an elegant new porcelain art composition: "The Orchid Fan." A bouquet of hand-cast and hand-painted orchids rests atop a delicate porcelain fan, lavishly decorated with 18K gold. Like the fans carried by ladies of elegance, "The Orchid Fan" represents the ultimate in feminine grace and style. You may add this porcelain masterwork to your decor for the very reasonable price of $120.00 (plus $2.50 shipping and handling), payable in five convenient monthly installments of $24.50, with only the first due prior to shipment. And, under our *100% Buy-Back Guarantee,* your purchase is protected for 30 days. To ensure that you will acquire "The Orchid Fan" while the edition remains open, send your application today!

©1989, HC

- Decorated lavishly with 18K gold
- Cast in flawless porcelain and painted by hand
- Limited to a world-wide edition of only 15,000

Respond by: March 31, 1989

Limit: One sculpture per collector

Accept my application for "The Orchid Fan."

I need send no money now. I will be billed $24.50* for my first of five installments when "The Orchid Fan" is ready to be sent to me. MBM2QJ1K

☐ Ms. ☐ Mrs. ☐ Mr. _____

Address _____

City _____ State _____ Zip _____

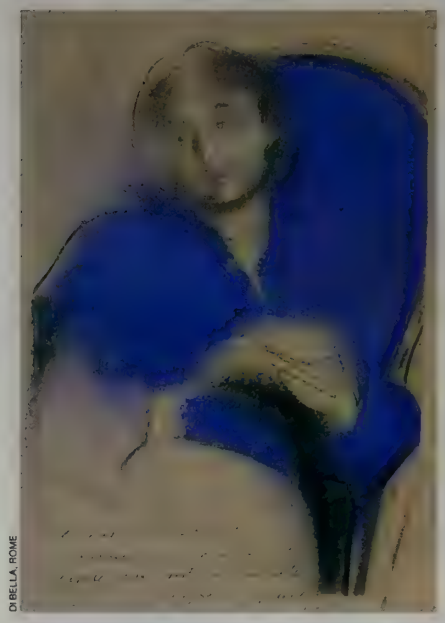
Signature _____

*Plus $1.44 for CA and FL residents; $1.68 for IL residents for tax. *All applications must be signed and are subject to acceptance. Shipments made to the U.S. and its territories only.*

The Hamilton Collection

9550 Regency Square Blvd., P.O. Box 44051, Jacksonville, FL 32231

Sicilian Perspectives
continued from page 254



DI BELLA, ROME

Sea and sky—two vast, endlessly changing and by their very nature indefinable elements—are what Guccione longs to define in paint.

of the space and light, as well as the time, that would serve his exacting vision best.

Just outside Scicli, the town on the south coast of the island where he grew up, Guccione found an elegantly austere country house. There, with his companion, the painter Sonia Alvarez, he has settled into a life totally ruled by the demands of his art. For isolation, the artist could not have made a better choice. The house and studio are surrounded by a walled garden, beyond which walled fields end abruptly at a horizon of sea and sky. Those two vast, endlessly changing and by their very nature indefinable elements are exactly what Guccione longs to define in paint.

"That's probably why I take so long over a painting," the artist admits somewhat ruefully. "The sea is never the same from one instant to the next. I look at it all the time. When I'm painting, all sorts of different angles and changing moments of light come into play. After months of close pursuit—painting, repainting, sometimes starting all over again—I begin to think I might have caught something of the subject's inner reality. For me, a painting is finished only when I'm convinced there's nothing more I can add or take away."

Each infinitesimal change of color Guccione brings to one of his marine paintings or landscapes or night skies requires a delicate revision of the picture's overall tonal harmony. In changing one note he is obliged to change the whole. This maddening quest is undertaken with grace and good humor by Guccione, whose gentle manner belies the iron will that enforces such unswerving application. "I need to stay on a subject for years to find its underlying meaning," he says. "To my mind, it's when the real and the ideal come together that you get a compelling image."

When Guccione stares out his window at the endlessly changing sea and sky, he is in fact gazing straight at North Africa. After a long drought, with lean cattle huddled for shade under the carob trees, this dusty coastline does indeed give a sense of being the last outpost of Europe. To see it first in the flesh and then recreated on Guccione's canvases is to be made acutely aware of the transformation brought about by the artist's incessant raids on reality. A greater intensity, a stronger, more timeless presence comes through: This is the sea, the shore and the night sky that both Norman invader and Greek sailor knew.

But Guccione's painting is also an art created and nourished out of art. However close his vision appears to come to topographical fact, it draws constantly on a highly informed visual culture. "There is no end to the number of artists one admires," Guccione says, "but Cézanne is the most essential point of reference. There's Munch, too, who in a certain way represents the other 'face' of Cézanne." The influence of Caspar-David Friedrich has been directly acknowledged in a series of pastels devoted to themes borrowed from the great German Romantic. Among living painters, Guccione speaks most enthusiastically about Lucian Freud.

"The sea occupies a space; the wind creates a space," Guccione continues. "What interests me is to try to give



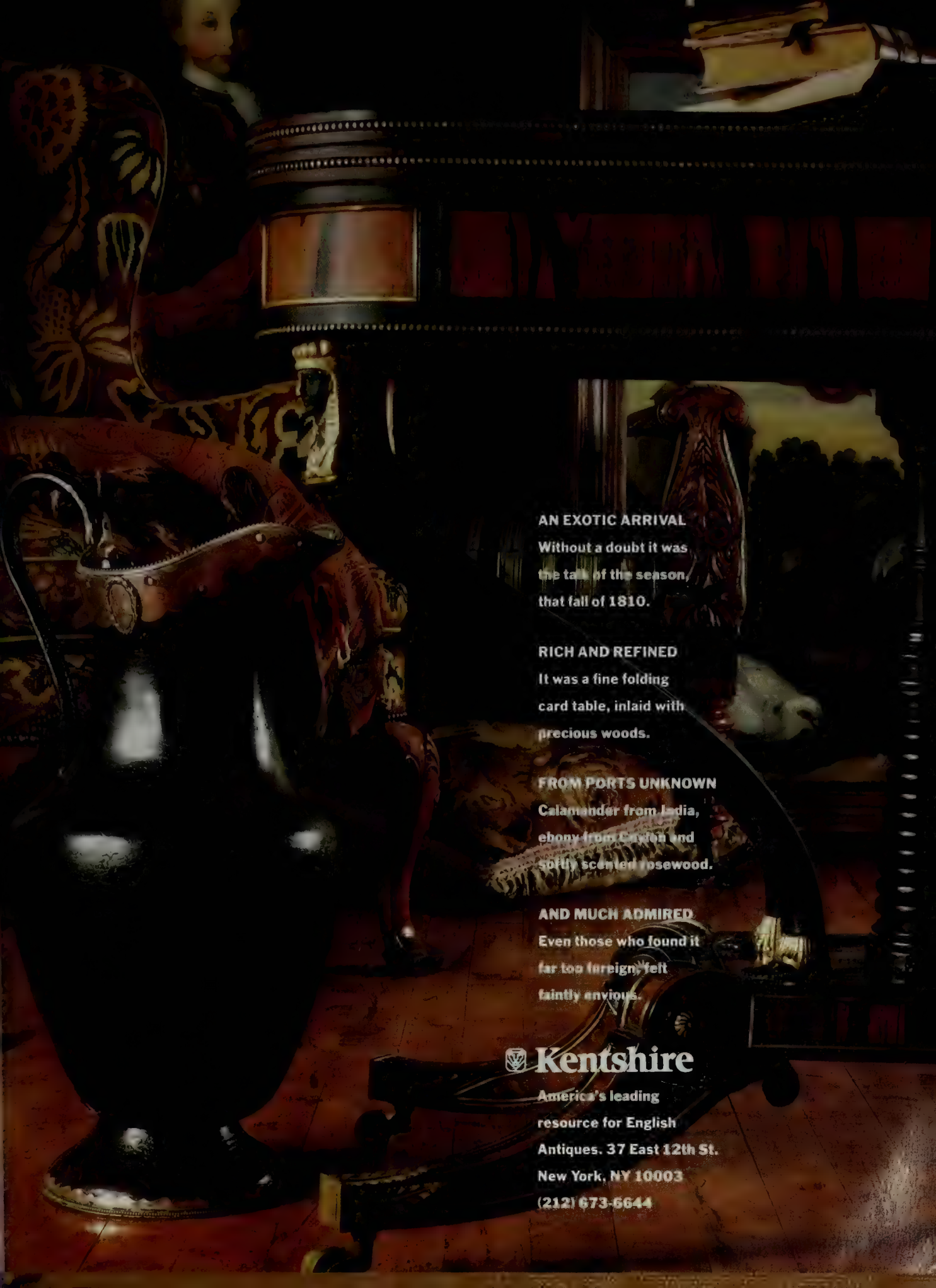
ROBERT EMMETT BRIGHT



ROBERT EMMETT BRIGHT

TOP: Guccione's U.S. dealer, Sandro Manzo, in a 1988 pastel portrait. Guccione works in pastels as a means of seizing his images instantaneously. He cites Cézanne and Munch as perhaps his strongest influences. ABOVE LEFT: Villa Guccione, which the painter discovered while walking near his childhood home, is a classical stone house of endless vistas. ABOVE RIGHT: Guccione's vine-covered painting studio is adjacent to the villa.

continued on page 262



AN EXOTIC ARRIVAL
Without a doubt it was the talk of the season, that fall of 1810.

RICH AND REFINED
It was a fine folding card table, inlaid with precious woods.

FROM PORTS UNKNOWN
Calamander from India, ebony from Ceylon and softly scented rosewood.

AND MUCH ADMIRED
Even those who found it far too foreign, felt faintly envious.

Kentshire
America's leading resource for English Antiques. 37 East 12th St. New York, NY 10003
(212) 673-6644

Attention Discriminating Interior Designers, Department Store Buyers, and Furniture Dealers.

Start increasing your profit margins with the Clements Collection.

Handcrafted Furniture



High quality, traditional reproduction. Imported from around the world. Nationally advertised in *Architectural Digest*, September 1988 issue



Original oil paintings. We offer over 500 subjects to choose from, with a wide variety of frames. Exchange policy available.

Genuine Antiques



Queen Anne walnut and seawood marquetry chest, circa 1700 (piece sold prior to publication). Availability of exchange or refund after 90 days.

Porcelain & Accessories



Directly imported and competitively priced.

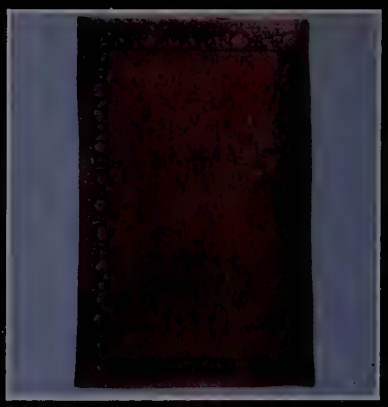
When you work with the Clements Collection, you're teaming up with one of the nation's largest and most experienced brokers of genuine antiques. We are direct importers of high quality antiques and other fine items not available from any other source. This gives you the power to decide how much profit you want to make! And we are constantly adding new products to our line to ensure you the widest selection possible.

Start inreasing *your* profits today. Team up with the Clements Collection.

The Clements Collection

Charles W. Clements, Jr.
7022 Dayton Pike · Chattanooga, TN 37443
Telephone: (615) 842-4177 or (615) 842-5992
Telex: 534010 · FAX: (615) 843-1416

New & Old Oriental Rugs



Choose from Chinese, Indian, Romanian or Persian.

Major on Premise Estate Auction Notice

March of 1989 Clements Auction Gallery will be liquidating a prominent Atlanta developers home and contents. Contents includes fine French and Continental antiques and works of art. For free color brochure contact the above.



Chicago
Mrs. T. Betterman
(312) 644-4073

Los Angeles
Keith McCoy & Assoc.
(213) 657-7150

Miami
Robert S. Collins
(305) 576-0110

Dallas
Harrison-House
(214) 653-1818

Philadelphia
Robert S. Collins
(215) 567-5890

San Francisco
Sloan Miyasato
(415) 431-1465

Atlanta
Robert S. Collins
(404) 352-8008

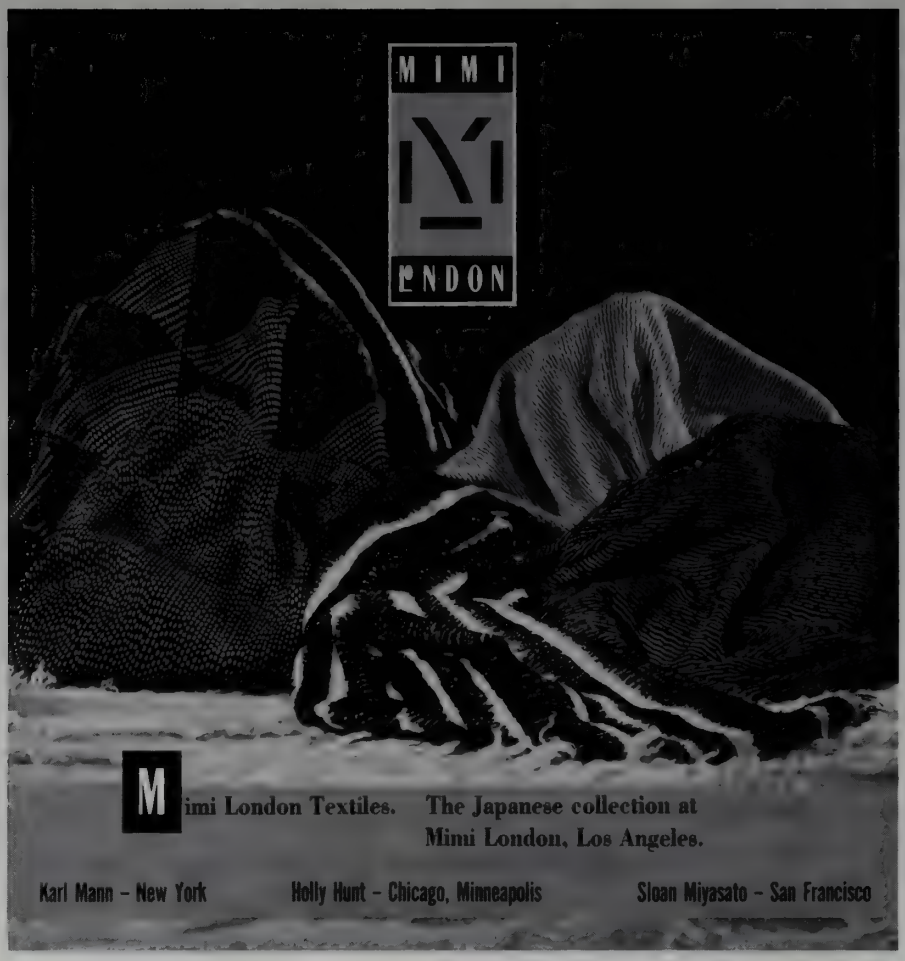
Seattle
Stephen E. Earls
Showrooms
(206) 767-7220

New York
D&D Bldg.
(718) 784-2012

Office
and Warehouse
27-35 Jackson Ave.
L.I.C., N.Y. 11101
(718) 784-2012

KENT-BRAGALINE

FABRICS • WALLCOVERINGS



The Gourmet's Country Kitchen



The new 7000 Gas Range

The charm and beauty of the traditional range plus the latest features you'd expect from Elmira.

- Six commercial size 9,000 BTU gas burners. . .with infinite heat adjustment
- Electronic ignition
- Built in Exhaust fan
- Pull out broiler drawer under oven
- Easily converts from natural gas to propane
- Approved for residential or commercial use by American Gas Association and Canadian Gas Association
- Available in Gas, Electric and Woodburning models

For further information and the name of your closest dealer send $1.00 to:

Elmira Stove & Fireplace
145 Northfield Dr.
Waterloo, Ontario
N2L 5J3
519-747-5443

NAME _____
ADDRESS _____
_____ CODE _____

Piero Guccione
continued from page 258

durable form to these spaces, to recreate them with their own inner structure." The intricate compositions that result from this ambition are built out of a mass of sketches and notes that the artist makes while walking on the beach or surveying a chosen theme from his window. Gradually all extraneous detail, all anecdote, is excluded, leaving a single main theme, conveyed with a magical feel for the grandeur of the natural world. "Guccione does not paint what he sees," the Italian novelist Alberto Moravia has suggested, "but what he wants to see."

Something, certainly, that Piero Guccione is obliged to see with great sadness and anger is the massive deterioration of the Sicilian countryside, its severe beauty scarred by cheap new buildings and dumps of semi-industrial waste. A sense of abandonment lies heavily on the island, and it accounts for some of the melancholy that Guccione's landscapes communicate. "I often have the feeling that we have ruined things beyond repair," the artist says. In recent paintings of local scenes, Guccione has incorporated bits of black plastic into his paint. "It's a kind of realism," he remarks wryly. "There are masses of this black plastic all over the countryside. It has, quite literally, become part of the landscape."

Periodically, to escape the long-term labor that each new oil painting imposes, Guccione concentrates on pastel. The change of medium frees him and, since he masters it so naturally, allows him to catch a more instantaneous side of the reality—the infinitely changing face of nature—that obsesses him. But sooner or later, however seductive the soft, grainy touch of pastel proves to be, he will return to oil. It is a question of building up reserves and plotting a new attack on his favorite themes. "I'd like to get the way that horizon cuts across the sea like a razor," Guccione mentions casually, as he passes by a window. "I think I'll try as soon as I can summon up the courage." □

THE ONLY CHOICE WHEN PRESTIGE AND YOU'RE TORN BETWEEN PRACTICALITY.

Too often when you're choosing a home, you find your sense of style and your sense of value pulling in opposite directions. But it is possible to accommodate both in perfect harmony. At Arvida's Mizner Village.

Because we're located on the grounds of the legendary Boca Raton Hotel and Club, homeowners are eligible to apply for Club membership. Offering access to its championship golf courses, oceanfront beach club and sumptuous Five-Star dining.

Mizner Village boasts dramatic two- and three-bedroom homes in two distinctive neighborhoods, Mizner Court and Mizner Tower, with prices from $275,000. Recreational opportunities include tennis, swimming, a health club and jogging trail. All adjoining the Intracoastal and just minutes' walk from the elegant shopping and dining of downtown Boca Raton.

So if choosing a home is tearing you apart, discover Mizner Village. And enjoy the Boca lifestyle that's as practical as it is prestigious.

200 South East Fifth Avenue, Boca Raton, FL 33432, (407) 394-3700.

MIZNER·VILLAGE

A Private Arvida Community at The Boca Raton Hotel And Club

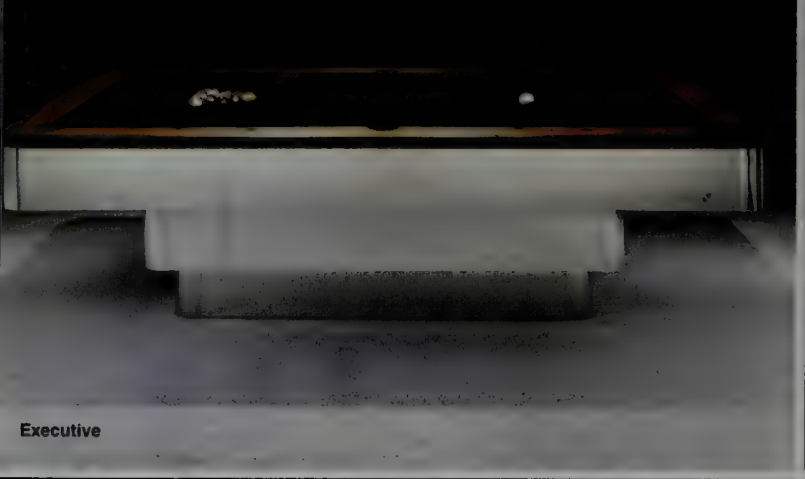


The Boca Raton Hotel and Club



Mizner Village

A Statement of Record filed with the New Jersey Real Estate Commission permits this property to be offered to New Jersey residents but does not pass upon its merits or value. Obtain the New Jersey Public Offering Statement and read it before signing anything (NJA No. K0388058FL). Mizner Court: The complete offering terms are in an Offering Plan available from sponsor (CD85-0211). Mizner Tower: The complete offering terms are in an Offering Plan available from Sponsor (CD88-0259). Void in all states where prohibited by law. An Equal Housing Opportunity



Executive

designs for leisure, lt

306 east 61st street, new york, new york 10021 (212) 75

Presenting a collection of custom designed Pool Tables, Poker Tables and Bar Stools. Cont
Antique and Antique Reproductions on display in our showroom. Custom finishes ava

ASSOCIATE SHOWROOMS: Designs for Leisure, Ltd., 41 Kensico Drive, Mt. Kisco, N.Y. Tel. (914)
David Sutherland DALLAS (214) 742-6501 HOUSTON (713) 961-7888
Bob Sapan & Co. DANIA (305) 920-9922 Chalfonte St. Giles, Inc. SAN FRAN. (415) 621-69
Mandel & Co. CHICAGO (312) 644-8242 LOS ANGELES (213) 652-5025 LAGUNA NIGUEL (714)
Heald Associates SEATTLE (206) 762-6672 CMS WASHINGTON, D.C. (202) 863-0190
Leonard B. Hecker Assoc., Inc. BOSTON (617) 542-1551 Sayre Strand Showroom MINNEAPOLIS

Patents Pending

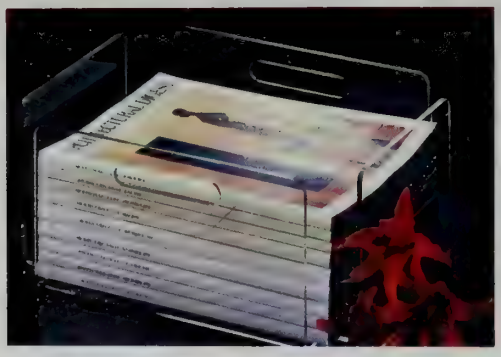


Bar Stool Collection



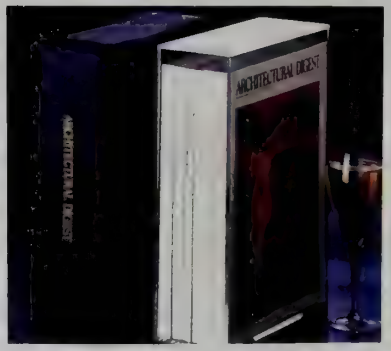
Manhattan

ARCHITECTURAL DIGEST SELECTION



MAGAZINE BIN: Beside your favorite chair, in your office, library or on a bookshelf, this clear acrylic bin keeps *Architectural Digest* back issues neat and available. $41 (3.00)

SOFT SLIPCASE: Coffee-color vinyl case, gold stamped on cover and spine, provides padded protection for treasured back issues of *Architectural Digest*. Two cases will hold 12 issues. $8.95 (2.00)



ACRYLIC SLIPCASE: Attractive see-through organizer made of sturdy acrylic keeps 6 issues of *Architectural Digest* handy and dust-free. $22 (2.25)



BACK ISSUES: Available 1984 to present. Please li selections on a separate $6 each (we pay shippin

CALL TOLL · FREE 800 · 421 · 4448

Mon.-Fri. 9 A.M. - 5 P.M. Pacific Time. In California, call 800-252-2071. Credit card orders only. Prices subject to change. Pleas 6 weeks for shipment. Items may be shipped separately. Offer good in USA and Canada only. *Architectural Digest* and Archit Digest Selections are registered trademarks of Architectural Digest Publishing Corp., and are used under license.

Mail to: Wilshire Marketing Corp., 5900 Wilshire Blvd., Los Angeles, CA 90036

NAME _____ *(please print)* AM39

ADDRESS _____

CITY _____

STATE _____ ZIP _____

☐ Check payable to Wilshire Marketing Corp.
(California residents add applicable sales tax)

☐ Visa ☐ MasterCard ☐ American Express

Card # _____

Exp. Date _____

(indicate quantity)

_____ **#200111 MAGAZINE BIN** $41 (3.00)

_____ **#201111 SOFT SLIPCASE** $8.95 (2.00)

_____ **#200011 ACRYLIC SLIPCASE** $22 (2.2

_____ **BACK ISSUES** $6 each

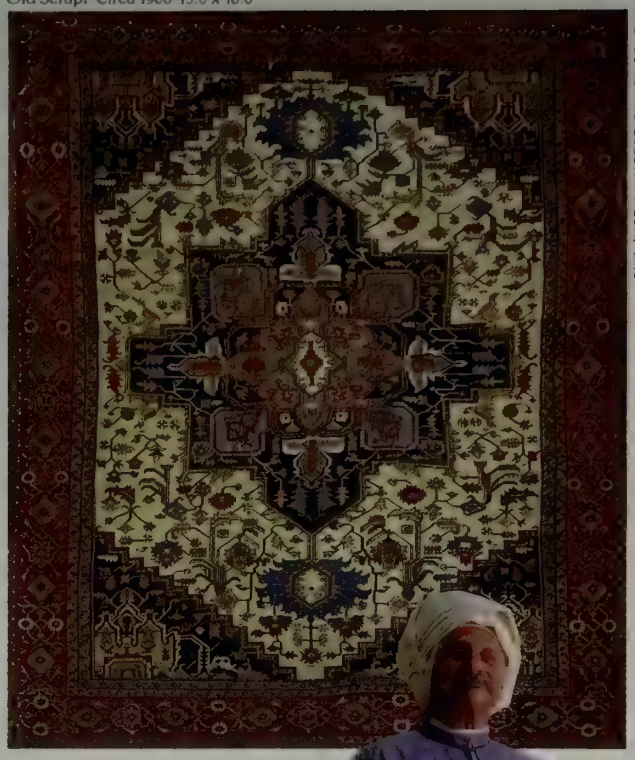
GRAND TOTAL $ _____

Please add amount indicated in () for shipping per unit shipped.

Old Tabriz Circa 1880 12.0 x 19.0



Old Serapi Circa 1900 15.0 x 18.0



PHOTOS JOHN BIGELOW TAYLOR, N.Y.C.

Old Bakhtiar Circa 1900 15.0 x 23.0





"If a merchant does not stock what a customer seeks, he has nothing."
—Uncle Cyrus

Offering a wide selection of fine Persian, Oriental and Decorative rugs.
(unusual and large sizes available).

CYRUS Carpets
Established 1885
Carpet merchants for five generations

New York: 319 Fifth Avenue, New York, NY 10016; (212) 213-8400 **London:** 47-48 Piccadilly, London W1, (01) 734-7141

We wish to purchase old Persian and Oriental rugs.

Trading Places

Konrad O. Bernheimer, the German dealer of 18th-century European antiques, Chinese porcelain, textiles and tapestries, has been busy of late. First, the London branch of the company, Bernheimer Fine Arts, which opened in 1985 in a Georgian town house across from Sotheby's (32 St. George St., London W1R 9FA; 499-0293), sold an 18th-century French tapestry of the *Grotesques de Berain* series to the Getty Museum. More surprisingly, last year Bernheimer went solo, buying out family members and moving his Munich location from a huge Renaissance Revival building on the Lenbachplatz (*AD*, Nov. 1985) to an elegant "pied-à-terre," as Bernheimer calls it, across from the Bayrischer Hof, allowing easier access to collectors visiting the city (Promenadeplatz 13, 8000 Munich 2; 596-643). There Bernheimer concentrates on a smaller, more exclusive selection of Chinese porcelain and art, Persian lacquer and 18th-century Italian painted furniture, among other things. Lastly, Bernheimer recently acquired and renovated Burg Marquartstein, a meadow-ringed fortress an hour outside Munich. This summer, guests and collectors will be welcome to view carpets, tapestries and textiles at Marquartstein, and to enjoy the occasional gala with which Bernheimer has been spoiling his friends for years. 8215 Marquartstein; 8215.



A Priceless Yarn

In Philip Johnson's Glass House (*AD*, Nov. 1986), the only thing between the walls of windows and the Mies van der Rohe furniture is woven casements of linen and goat's hair by **James Gould**. John Saladino can be counted on for an order of Gould's silvery Italian linen that reminds him of "medieval mail"; and the Milan apartment of a top fashion designer is filled with his wool, linen and silk upholstery.

Gould is the domestic supplier of choice for fine handwoven fabrics. His products—draperies, upholstery, blankets, pillows, "anything that can be woven for interiors," he says—are recommended most often for their exquisite textures. Alongside the cottons and wools in his Connecticut workshop are extravagant Chinese cashmeres, silk chenilles and "spun gold" woven around silk, yet Gould's colors tend to neutral and the designs are simple, almost austere. "When yarn is that good," he says, "plain is the best way."

Good things come to those who wait, and Gould's custom work may require a certain amount of patience on the part of clients. Partly in response to that problem, he has come out with a ready-made line of "classic" fabrics in unusual blends of yarn: for example, a flannel blend with baby alpaca and wool. Available this spring. James Gould, 62 Arch St., Riverside, CT 06878; 203-637-3062.

Paris Revisited

Designer **Matthew Smyth** has been spending a fair amount of time in Paris working on an apartment and browsing the Left Bank, where he has visited and revisited two favorite furniture galleries. **Galerie Liova** (194 blvd. Saint-Germain, 75007 Paris; 45-48-53-30) showcases Asian pieces, primarily Colonial Indian work made for the English market. "There was an exquisite Indian game table inlaid with ebony and ivory, for Moguls to sit on the floor and play chess," he says. Liova has also exhibited Asian animal castings. Smyth, who takes inspiration from the clean lines and proportion of Jean-Michael Frank's furniture, was happily surprised to find a large collection of his work in oak at **Galerie Jacques de Vos** (7 rue Bonaparte, 75006 Paris; 43-29-88-94). Along with Frank, the gallery may have pieces by Ruhlmann, Le Corbusier, Robert Mallee Stevens, Francis Jourdan and Jean Lambert-Rucki. French Art Déco is the mode here, though a niche was cleared for a primitivist dining room set by Pierre Legrain.



MARYANN THOMAS

continued on page 268



Roman Column

Fluted Lucite Columns
Capped in Brass, Resting on Italian Marble
Handcrafted in Italy

CORPORATE HEADQUARTERS & SHOWROOM/ *267 Eighth Street • San Francisco, California 94103 • 415.626.6730 TELEX 330408*
SAN FRANCISCO, LOS ANGELES, DENVER/ *Knedler-Fauchere;* CHICAGO/ *Karl Mann Chicago;* TROY/ *Nancy Mason;* PORTLAND, SEATTLE/ *Wayne Martin, Inc.;* NEW YORK/ *Jack Lenor Larsen;*
DALLAS, HOUSTON/ *Walter Lee Culp Assoc;* MIAMI, ATLANTA/ *Jerry Pair & Assoc;* BOSTON/ *George and Frances Davison;* PHILADELPHIA, WASHINGTON D.C./ *Duncan Huggins, Ltd.*

THE WICKER WORKS 1988 STONE & STECCATI PHOTOGRAPH — SEND $4 FOR COLOR BROCHURE — AVAILABLE THROUGH YOUR ARCHITECT OR INTERIOR DESIGNER

Primal Faces

Robert Hutchinson is a man with a passion for the primitive. It's evident in the designer's San Francisco house (*AD*, Apr. 1987), where, amid sarcophagi, "zinging" arrowheads and trapezoidal motifs, Hutchinson is watched over by a wall of ancient Mayan death masks from Guerrero, Mexico. The masks have drawn enough attention from clients and friends that Hutchinson has now come out with a line of the same faces on tiles and small pots cast in stone. "To me, there's a feeling of humor, like caricatures," he says. "Even though they date from 300 B.C., I think they're very modern-looking." Hutchinson suggests using the tiles for bordering around a pool—they're not so scary in broad daylight. Available through Mimi London's showroom in Los Angeles.

Amazing Glaze

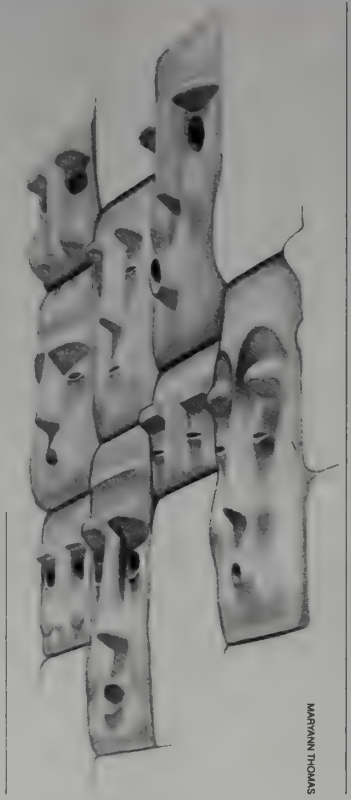
The renowned architectural tile of Detroit's **Pewabic Pottery** was used to great effect in a New York apartment designed by Jed Johnson. "The tiles are handcrafted, and look it. We like to support that kind of craftsmanship," says Johnson. "They're also incredibly beautiful because of the quality of color they are able to get." Johnson ordered field tiles with a "flowing" glaze, which creates a variety of tones over a puddled surface.

Pewabic, which was founded in 1903 by Mary Chase Perry Stratton with the help of Horace Caulkins, inventor of the Revelation kiln, has earned a national reputation for such commissions as tiling Detroit's monument to Art Nouveau, the Guardian Building. In many private houses in Michigan the residents note with pride that the fireplace, fountain or



MARYANN THOMAS

bath is Pewabic. One Pewabic specialty is its opalescent glazes, known as lusters, but the pottery will develop glazes for individual projects. Now run as a nonprofit society, Pewabic offers custom design and installation, educational and residency programs, and an exhibition gallery that highlights the best of ceramic art. Pewabic Pottery, 10125 E. Jefferson Ave., Detroit, MI 48214; 313-822-0954.



MARYANN THOMAS

Medieval Treasures

Anthony Blumka is celebrating the tenth anniversary of his New York gallery of medieval art, **Blumka II**. The son of renowned dealer Ruth Blumka (*AD*, May 1986), Anthony Blumka features such pieces as the scepter of Augustus the Strong, made from a giant narwhal horn, and an English 14th-century alabaster figure of a saint dedicated to guarding against the plague. Blumka says that his best moment in this first decade was when a late-13th-century aquamanile, a small brass animal fashioned for holding water and pouring it on the hands at table, just "walked through the door." Blumka II Gallery, 23 E. 67th St., New York 10021; 212-879-5611.

Buatta, Buatta, Everywhere

"They bring back memories. As a child I loved gardens." **Mario Buatta** is talking about the inspiration for *Nancy*, a new chintz from his recent collection for **Sterling Prints**. "I especially loved morning glories. I used to go out in the garden and talk to them." Buatta colored *Nancy* in alternating stripes of morning glories and ribbons, presumably so that customers can talk to them in the comfort of their living rooms. But who is Nancy? For that matter, who are Melanie, Sharon and Victoria? They are a few of the other patterns in the collection, which includes 89 wallcoverings, 13 coordinating borders and 37 correlating fabrics, done mostly in the colorful florals for which Buatta is known.

As far as fabrics go, Buatta has been on a tear of late. He was no sooner done with Blair House (*AD*, Oct. 1988) than it was time for the arrival of his third **Fabriyaz** fabric collection, a bevy of four beauties named *Aileen's Melee*, *Hillary*, *Judy's Trellis* and *Kathleen's Bouquet*. "I was thinking about spring," says Buatta. "I wanted coziness, colors that give warmth. I was also thinking of the Impressionist painters for the colors." The collection varies from deep charcoal to soft pastels, a bit more muted than his previous hues, and emphasizes florals in different scales.

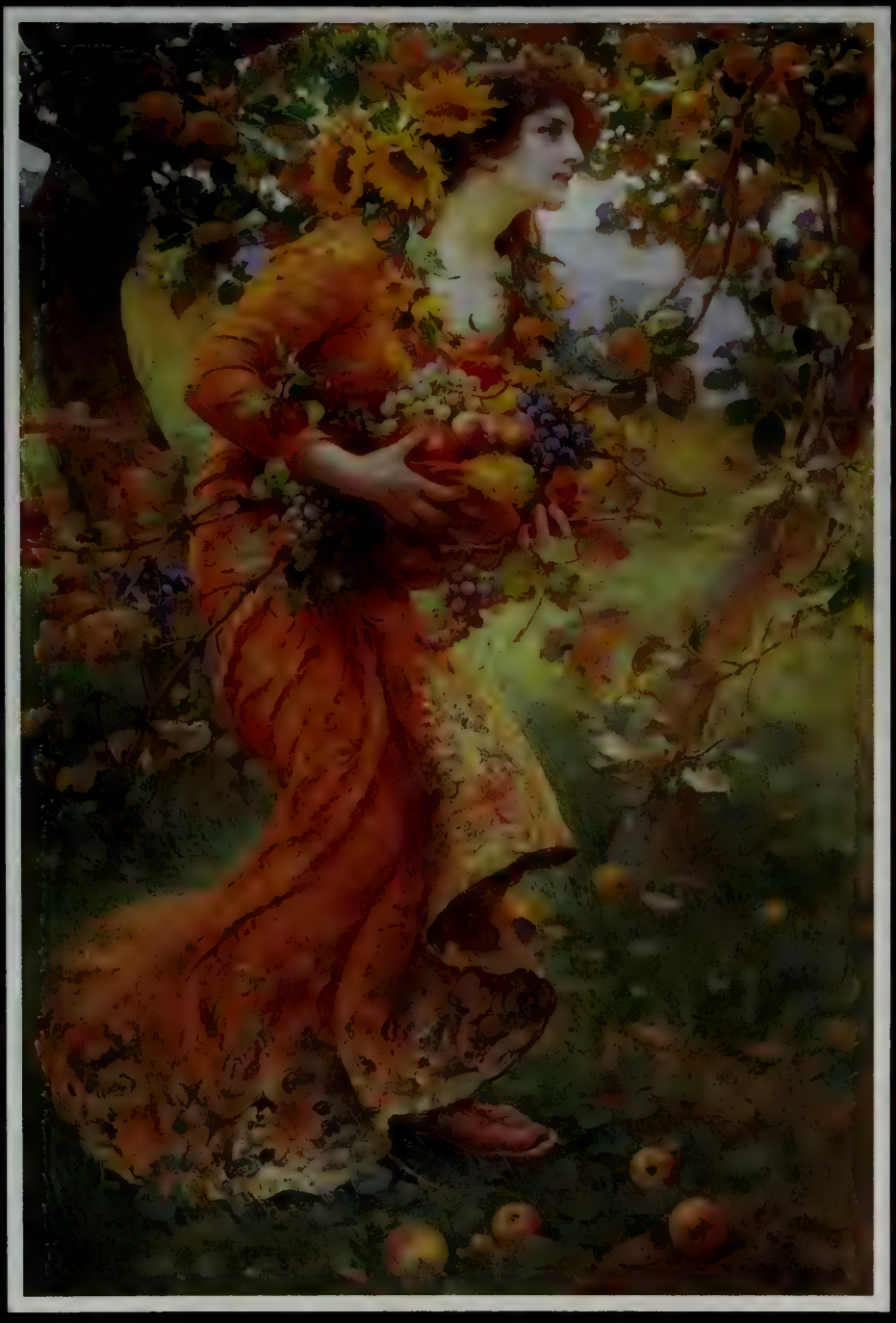
The Fabriyaz chintz showed up in High Point last October on upholstery for the 18-piece furniture line Buatta designed for **John Widdicomb and Co.**, a specialist in late-18th- and early-19th-century English reproductions. And it all started with talking to flowers.

continued on page 270

FRANZ DVORAK 1862-1927 (Austrian School)

"In the Orchard"

Oil on canvas, Size: 72 x 48 inches, Signed and dated 1912



Brochure on request

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis ■ 523 Royal Street
New Orleans, Louisiana 70130
(504) 524-5462

Royal Street Guild



A Glass Act

"The shock of the new has worn off," says **Dennis Abbé**. "These days, craft is everything." Lest it be thought that delicate execution is the glass artist's sole strength, interior designers Michael de Santis and Noel Jeffrey will tell you that his work has shocked a few clients with its scale and originality. Formerly a graphic designer inspired by Lalique and Gallé, Abbé now produces elaborate custom glass work in an impressive range of forms, from the "panther" bowls and crystal obelisks he did for Cartier (as well as designing the panes in its Christmas windows) to the 18-foot, aquatic-themed sculpture of interlocking pieces he created for an Ogden Codman house in Manhattan. Innovations to his credit include carved-glass fire screens and such techniques as cire perdue in glass and gold and silver leaf in lacquer embedded in glass.

Though Abbé prefers designing walls, pilasters and doors for their grand scale, his smaller pieces—a wisteria pattern on the windows of a country home, perhaps—still dazzle. Over the years Abbé has accumulated a client list that includes Diana Ross, for whom he sculpted *Snow Princess;* Ivana Trump, to whose new acquisition, the Plaza Hotel, he contributed detailing in the executive suite; and Adrien Arpel, whose Southampton home (*AD*, July 1988) contains Abbé's panel *Hommage à Rousseau.* Dennis Abbé Designs, 212-787-3851.

Occidental Tourist

David Black, an expert and writer on antique and Oriental carpets, has a small gallery in London where he stocks a selection of dhurries and kilims. Black just returned from a trip to the Caucasus Mountains in Russia, and was the first westerner to visit the remote villages of Dylim and Mahatchkela, where, he notes wryly, the villagers call all outsiders—whether they be Russians or foreigners—"Ivan." The purpose of his trip was to buy felt rugs, a craft now being revived with government aid. Using combinations of bold colors, the rug makers cut free shapes from felt and inset one color into the hole cut in the second color, and vice versa, the two colors held together with braid. From Apr. 5 to 29, Black will exhibit these felt rugs in his gallery, the first time, he says, they have been seen anywhere since the Revolution. David Black, 96 Portland Rd., London W11 4LN; 727-2566.

Past Perfected

Fabric entrepreneur **Christopher Hyland** is offering a hard-to-define commodity with a harder-to-define name. He calls it "historistamus," and it describes the synergy between quintessential designs of various eras. "This collection is almost an archive," says Hyland, referring to the 1,700 fabrics, wallcoverings and trimmings available in his new showroom. "It draws from the brilliant points in design history, bringing them together to blend coherently." A case in point is Hyland's exclusive



representation of Watts and Co., the 114-year-old English firm known for its pre-Raphaelite and Gothic Revival fabrics, wallpapers and trimmings. *Gainford,* for example, was chosen by Sir Edwin Lutyens to cover the viceregal's throne in Delhi because of its arch motif that incorporated both Gothic and Eastern influences. *L.A./Historistamus,* which is part of Hyland's collaboration with English designers Timney Fowler, blends Los Angeles and computers with Baroque cathedrals and Persian mosques.

Clients have called the collection "lush" and "playful." *Unique* would also apply—Hyland is the only place in the U.S. to find a number of esteemed lines. Among them are silks, velvets, cottons and chintzes by Watts; trimmings from Newbery, including 80 that combine gold and silk; blue-and-white fabrics inspired by Staffordshire designs; and the collaboration with Timney Fowler. Christopher Hyland, D & D Building, Suite 1708, 979 Third Ave., New York 10022; 212-688-6121. □

EUROPE. FROM AN AMERICAN POINT OF VIEW.



No one can show you Europe quite like American can. And this year, American can take you to more of it than ever. With service to thirteen wonderful European cities. Including new service to Lyon, Hamburg, Stockholm, and Brussels.* Plus, we offer affordable Fly AAway Vacations℠ packages to all of them. As well as the opportunity to earn AAdvantage® miles. It's all designed to show you a Europe that's easy to get to and easy to get around. It's Europe from a point of view that's distinctly American.

AmericanAirlines
Something special to Europe.

AAdvantage® is a registered service mark of American Airlines, Inc. American Airlines reserves the right to change AAdvantage program rules, regulations, travel awards and special offers without notice, and to end the AAdvantage program with six months notice. *Service begins May 1989. Subject to government approval

A listing of the designers, architects and galleries featured in this issue.

Pages 132–141:
Rose Tarlow-Melrose House
8454 Melrose Place, Los Angeles
California 90069, *213/651-2202*

Pages 142–151:
Mark Hampton Inc.
654 Madison Avenue, New York
New York 10021, *212/753-4110*

Robertson Ward Associates
P.O. Box N10779
Nassau, Bahamas
809/326-5361, 809/322-2945

Pages 152–159:
Bruce Gregga Interiors, Inc.
1203 North State Parkway, Chicago
Illinois 60610, *312/787-0017*

Pages 160–167:
Ron Wilson Designer
1235 Tower Road, Beverly Hills
California 90210, *213/276-0666*

Pages 168–173:
A Smith Antiques, Ltd.
235 East Sixtieth Street, New York
New York 10022, *212/888-6337*

Galerie Cailleux
136 rue du Faubourg Saint-Honoré
75008 Paris, France
33-1-43-59-25-24

Galerie Marcus
20 rue Chauchat, 75009 Paris
France, *33-1-47-70-91-23*

Harari & Johns Ltd.
12 Duke Street, London SW1 Y6B
England, *44-1-839-7671*

Peter Tillou Fine Arts
Prospect Street, Litchfield
Connecticut 06759, *203/567-5706*

Pages 182–187:
John F. Saladino, Inc.
305 East Sixty-third Street, New York
New York 10021, *212/752-2440*

Pages 188–193:
Casa D'Aste Semenzato Nuova Geri
10 Corso Venezia, 20121 Milan
Italy, *39-2-702-939*

EPOCA
60 rue de Verneuil, 75007 Paris
France, *33-1-45-48-48-66*

Galerie Acteon
5 rue de Beaune, 75007 Paris
France, *33-1-42-61-00-58*

Michael Lipitch
98 Fulham Road, London SW3 6HS
England, *44-1-589-7327*

Giovanni Pratesi
13 Via Maggio, 50125 Florence
Italy, *39-55-296-568*

Pages 194–201:
Hutton Wilkinson, Inc.
P.O. Box 69 A 39, West Hollywood
California 90069, *213/874-7760*

Pages 214–221:
Steve Chase Associates
69-846 Highway 111, Rancho Mirage
California 92270, *619/324-4602*

Dahlin Group Architects Planners
2671 Crow Canyon Road, San Ramon
California 94583, *415/837-8286*

Kimio Kimura Landscape Architect
1537 Forty-fifth Avenue
San Francisco, California 94122
415/731-3359

Pages 222–226:
Anthony P. Browne, Inc.
2903 M Street, N.W., Washington, D.C.
20007, *202/333-1903* □



No translation necessary.

When you send flowers from FTD to family and friends overseas, you're speaking a language everyone knows and loves. So call your FTD® Florist. And send a feeling that translates beautifully in any language.

INTERFLORA MERCURY FTD™

Flowers... The feeling never ends.™

®TM Trademarks of FTDA. TM Trademark of Interflora, Inc. ©1988 FTDA.

AVERY BOARDMAN LTD.

MANUFACTURERS OF CUSTOM SOFAS AND SOFA BEDS



Plants on East and West Coasts:

NEW YORK: D&D Building, 979 Third Avenue, N.Y. 10022
(212) 688-6611, 9:30-5:00 Monday thru Friday

LOS ANGELES: Pacific Design Center, Space 365, 8687 Melrose Avenue, CA 90069
(213) 659-1660, 9:30-5:00 Monday thru Friday

Kaplan & Fox, Inc., Boston Design Center, Boston, MA 617-482-6600
Karl Mann Chicago, 1611 Merchandise Mart, Chicago, IL 312-670-3640
Peter Mandel, Inc., 1855 Griffin Road, Dania, FL 305-921-0600
Boyd-Levinson & Co., 1400 Hiline Drive, Dallas, TX 214-698-0226
The Rist Corporation, 300 D. Street, S.W. Washington D.C. 202-646-1540
J.M. Associates, 680 Eighth Street, San Francisco, CA 415-621-4474

Brochure on Letterhead Requested. • 164 Color Page Catalogue and Price List – $35.00 Cre[illegible]ed • Thru your interior des[illegible]



Lazy River Afternoon

H. Leung

In an old, remote Chinese village, life seems to move at the unhurried pace of a summer's afternoon. A lazy river flows through centuries of time, meandering into the stories and myths of generations of peasants. Like the mist that lingers along its banks, the river too has an atmosphere that holds in its reflection the spirit of the land.

Mystical moods, stirred with a sense of serenity and romance, emanate from the heart of H. Leung's paintings. His works evoke lovely memories of peaceful days that pass without a care, of the quiet contentment that we feel in being one with nature. Using his brush like a wand, Leung has taken his place among today's most pleasing and unique expressionists. His canvases are the weavings of dreams.

To acquire this beautiful original—or learn more about the artist and his other available works—please call toll-free: 1-800-367-8047 ext. 108.

Lahaina Galleries

Five locations in Hawaii and at LeMeridien Hotel, Newport Beach, California.

"Lazy River Afternoon." Original oil on canvas. 36 x 48 inches. Availability subject to prior sale. Price on request.

© Lahaina Galleries, Inc. 1989

THE CALIFORNIA COLLECTION

A special advertising
section for the California reader



Beverly Hills



Bel Air



Brentwood



San Marino



Pacific Palisades



Santa Monica



Newport Beach



Hancock Park



Westwood

For over 65 years, George Elkins has taken the worry out of selling your home.

In 1923, George Elkins sold his first home in Beverly Hills. His patience, his tenacity, his hard work all had paid off. And a richly satisfied clientele was born.

Now, wherever fine homes are sold, you'll find the George Elkins sign. The George Elkins Company knows fine real estate.

GEORGE ELKINS
COMPANY

Known in the best neighborhoods for over 65 years.

Beverly Hills, (213) 275-5541 • Brentwood, (213) 826-4521 • Hancock Park, (213) 466-8491 • Newport Beach, (714) 759-9100 • San Marino, (818) 289-3784 • Palm Desert, (619) 340-2977.



PHOTOGRAPHY BY: FRITZ TAGGART

Gina B

FURNITURE • ACCESSORIES • TEXTILES

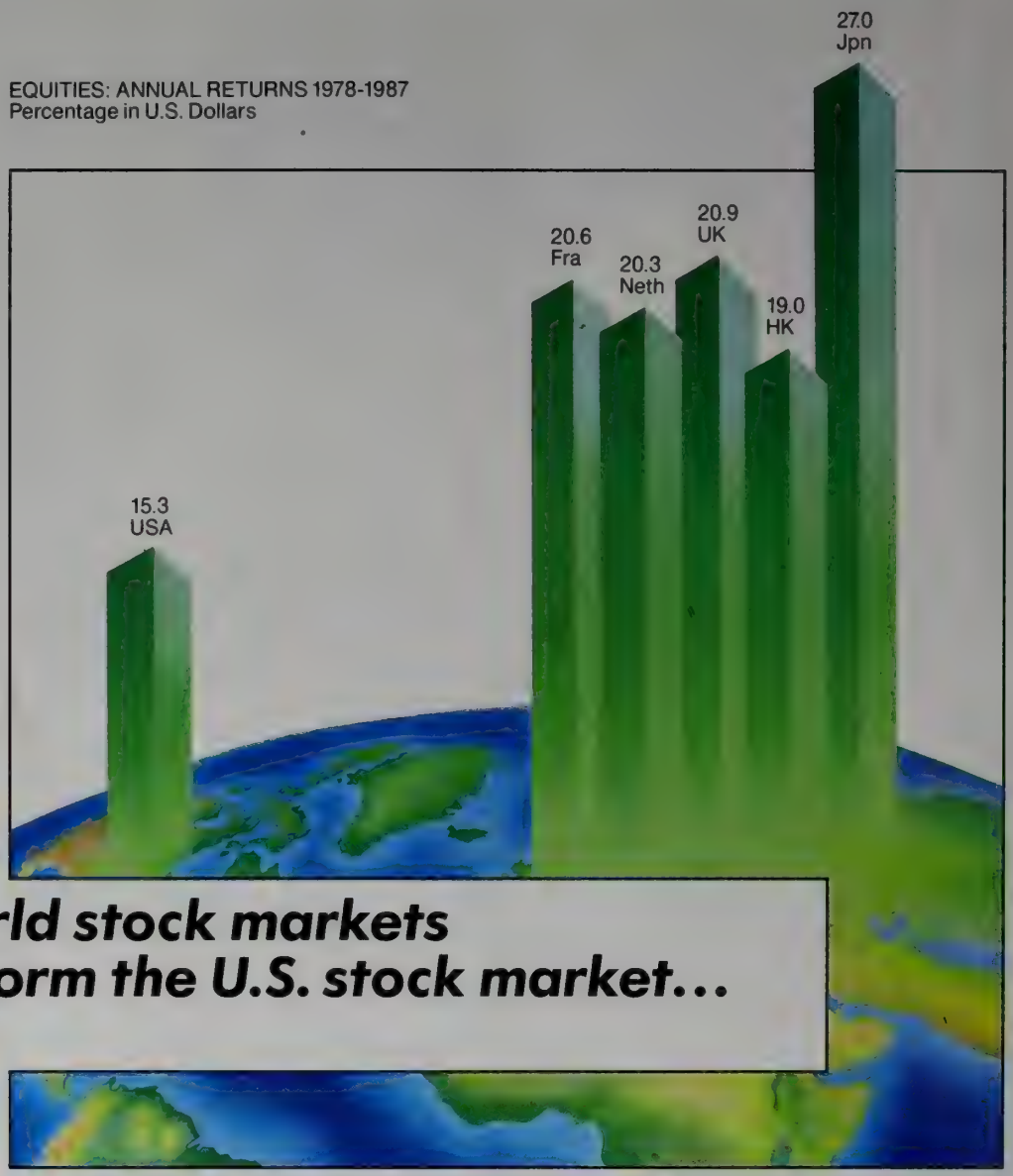
8714 SANTA MONICA BOULEVARD, LOS ANGELES, CA 90069 (213) 652-4488

LAGUNA NIGUEL, CA / GINA B (714) 643-1430

PHOENIX, AZ / THOMAS & CO. (602) 953-1190

TUCSON, AZ / THOMAS & CO. (602) 326-5596

SEATTLE, WA / HEALD & ASSOC. (206) 762-6672



Will world stock markets outperform the U.S. stock market... again?

Comparative analysis shows that over the 10-year period from 1978 to 1987, most major stock markets have outperformed U.S. stock markets by a substantial margin.

If this surprises you, there's a lot more you should know about international investments and the opportunities they offer the discerning investor: the investor whose goals are risk reduction and preservation and growth of capital.

In pursuit of these goals, one bank in the U.S. is eminently qualified and ready to serve you. With an around-the-clock world view of global markets. With proven strength in global portfolio management. With personal commitment, discretion and security.

The bank is the key Swiss bank—Swiss Bank Corporation. If you are an investor with substantial assets who wishes to learn more about the benefits of global portfolio management, we invite you to call for a complimentary copy of "A Global Approach to Investment Management." Call Elizabeth A. Gillespie, (415) 774-3315. Swiss Bank Corporation, 101 California Street, San Francisco, CA 94111. Or call James P. Kaffen, (213) 680-5263. Swiss Bank Corporation, 300 South Grand Avenue, Los Angeles, CA 90071.

Tiffy USA

Swiss Bank Corporation
Schweizerischer Bankverein
Société de Banque Suisse

Main Office U.S.A.: New York, Four World Trade Center, 10048, 212/574-3000. **Branches:** Chicago, Three First National Plaza, 60602, 312/346-0350 and San Francisco, 101 California Street, 94111, 415/774-3300. **Agencies:** Atlanta, 285 Peachtree Center Ave. N.E., 30343, 404/522-1600, Houston, One Allen Center, 77002, 713/658-0561 and Miami, 701 Brickell Avenue, 33131, 305/375-0110. **Representative Offices:** Dallas, 500 North Akard St., 75201, 214/740-3838 and Los Angeles, 300 South Grand Ave., 90071, 213/625-2000.


GLABMAN'S: A UNIQUE HOME FURNISHINGS EXPERIENCE.
Baker
Glabman's
Furniture & Interior Design
KER • HENREDON • JOHN WIDDICOMB • KARGES • KARASIAN • KINDEL • MARBRO • M.G.M. • MORRIS-JAMES • CENTURY
COSTA MESA
3089 Bristol St.
south of San Diego Fwy.
(714) 540-3822
WEST LOS ANGELES
2250 S. Barrington Ave.
just south of Olympic Blvd.
(213) 479-7383
SOUTH BAY
23649 Hawthorne Blvd.
just north of Pacific Coast Hwy.
(213) 373-8936
WOODLAND HILLS
20011 Ventura Blvd.
just east of Winnetka
(818) 340-76?7

IL DELFINO INC

FINE FURNITURE



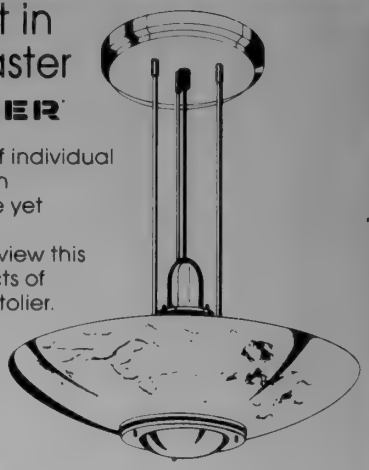
MANHATTAN TABLE
BY INTERIOR DESIGNER STEVEN DE CHRISTOPHER.

MAILING ADDRESS: P.O. BOX 3813, PALM DESERT, CA 92261-3813
SEND $15.00 FOR FULL COLOR CATALOG

(619) 346-3860

LIGHTING BY GREGORY INC.

Decorative Art in Natural Alabaster by LIGHTOLIER



Alabaster—a material of individual natural beauty has been combined with exquisite yet simple design.

Come to LBG and preview this line of illuminated objects of decorative art from Lightolier.

Hanging #40750
Natural alabaster bowl
19⅛" diameter.
150W A lamp
$358.90

Offer Expires: 3/15/89

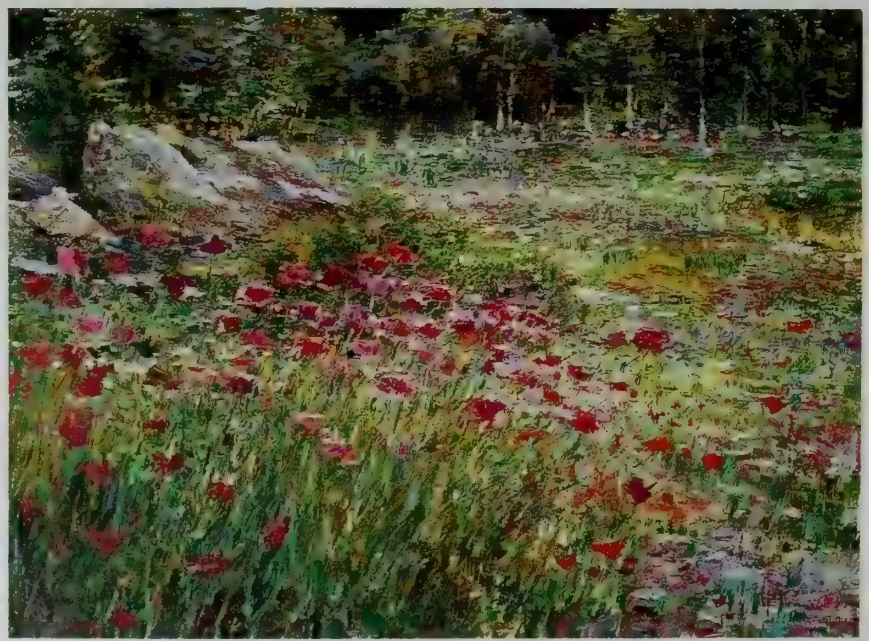
MAIL AND PHONE ORDERS ACCEPTED

CALL 1-212 **226-1768**

Find Us Fast in NYNEX • Visa/MasterCard/American Express
Call or Write for FREE Catalog and to be placed on Mailing List

LBG

158 Bowery, NYC, NY	(212) 226-1276
161 Bowery, NYC, NY	(212) 941-8277
825 White Plains Rd., Scarsdale, NY	(914) 472-0125
221 Main St., Fort Lee, NJ	(201) 947-0003



Meadow in Spring

The earth is reborn and nature rejoices with glorious choruses of color.

Lau Chun

, one of the master impressionists of our time, recreates the moment's magic, blending sunlight and shadow, hue and tone into a harmonious composition that captures the essence of springtime.

To acquire Meadow in Spring, and to learn more about the artist and his other available works, please call toll-free: 1-800-367-8047, ext. 108.

"Meadow in Spring" by Lau Chun. Oil on canvas. 30 x 40 inches. Subject to prior sale. Price on request.

Lahaina Galleries
Five locations in Hawaii and at
LeMeridien Hotel, Newport Beach, California.

© Lahaina Galleries, Inc. 1989

NICHOLSON'S



Gilt bronze and Sevres mantle clock, circa 1900. Height: 15". List price: $1500.00.



Late 19th century globe on stand. Height: 49". List price: $3200.00.



Pair of Louis XV wall sconces. Height: 25". List price: $950.00.



Chinoiserie decorated gentleman's mirror, circa 1910. Height: 30". List price: $1500.00.



Adams style painted side board, circa 1900. Width: 54". List price: $5000.00.



Liqueur set, circa 1900. List Price $795.00.



Queen Anne style demi-lune console, circa 1890. Width: 41". List price: $7500.00.



Set of 10 Geo. III Baker dining room chairs. Mahogany. List price: $7000.00.



Chinoiserie decorated tea cart, circa 1930. Width: 28". List price: $750.00.



Louis XVI-style 2-drawer commode. Width: 41". List price: $1500.00.

All Items Subject To Prior Acquisition

Nicholson's

Free Parking Behind Store

362 N. Coast Highway, Laguna Beach, CA 92651 • (714) 494-4820



Princess Hotels.
Quite simply, the best places to stay
in the best places to visit.

SCOTTSDALE
PRINCESS
A Princess Hotels International Resort.™
ARIZONA

Because you prefer the best.

For reservations and information, contact your travel agent or call 800-223-1818; in Canada 416-964-6641.

Acapulco: Acapulco Princess, Pierre Marques; Arizona: Scottsdale Princess; Bahamas: Bahamas Princess Resort and Casino; Bermuda: The Princess, Southampton Princess; California: Palm Springs Marquis Hotel and Villas.

Represented by Princess Hotels International, Inc.®

From the time of the ancients-the sun, the blue of the sky and the color of the desert has woven the designs of history.





Antique Serapi
12' x 15' 6"

View history with us, in our new Pacific Design Center, Green Tower landmark location, Suite G292.

Visit our Beverly/Robertson Showroom.

Established 1905

J.H. MINASSIAN & CO.

Pacific Design Center 8687 Melrose Ave. Suite G292 West Hollywood, Ca 90069
8795 Beverly Blvd. West Hollywood, Ca 90069 • (213) 657-7000

THIS IS JUST THE BEGINNING...



Detail, SACRED GROUND *Overall dimensions: 42½" w × 15⁹⁄₁₆" h $265 U.S.*
The 1989 Bev Doolittle Personal Commission, signed by the artist and consecutively numbered.
Edition size will be determined by the total number of prints commissioned between February 1 and March 31, 1989.

...OF A UNIQUE NEW CAMOUFLAGE WORK BY BEV DOOLITTLE

Bev Doolittle, rated North America's "hottest" artist in print, has created her most exciting work to date — *SACRED GROUND* — dramatic narrative, awesomely detailed realism and the mystery and magic of her new camouflage style.

We invite you to see SACRED GROUND *in its entirety — to solve its mysteries for yourself.* An advance examination proof will be on display at the following authorized Greenwich Workshop dealers beginning in February. Please stop by, call or write for more information and free full-color literature.

PLEASE DON'T DELAY. ORDERING PERIOD IS FEBRUARY 1 THROUGH MARCH 31, 1989.

CALIFORNIA

ALLARD'S GALLERY
2225 West Shaw
Suite 117
Fresno, CA 93711
209 225-7000

ALPINE FRONTIER GALLERY
1347 Tavern Road #20
Alpine, CA 92001
619 445-6031

THE ART LOFT
12702 Via Cortina
Del Mar Plaza
Del Mar, CA 92014
619 481-8011

CHICO EXPRESS GALLERY
231 Main Street
Chico, CA 95928
916 343-7242

CHRISTOPHER QUEEN GALLERIES
#4 John Orr's Gardens
Duncan Mills, CA 95430
707 865-1318

FINE ARTS — CHICO EXPRESS GALLERY
1950 E. 20th Street
Chico Mall
Chico, CA 95928
916 894-2604

FRAME DESIGNS & GALLERY
2231 El Camino Real
Oceanside, CA 92054
619 439-2200

GALLERY OF ARTS
13223-2 Black Mountain Rd.
Rancho Penasquitos, CA 92129
619 484-1707

THE GRAFIX GALLERY
In The Farmer's Corner
2505 S. San Jacinto Avenue
San Jacinto, CA 92383
714 929-1156

HALE FRAME SHOP & GALLERY
1700 McHenry
Suite 65
Modesto, CA 95350
209 523-7877

HERITAGE FINE ART GALLERY
1822 E. Main Street
Ventura, CA 93001
805 653-2520

J & J LIMITED EDITION GALLERY
1523-6A E. Valley Parkway
Escondido, CA 92027
619 747-8973

LAZY J GALLERY
3470 Adams Avenue
San Diego, CA 92116
619 280-0533

LEEDO GALLERY
7529 Monterey
Gilroy, CA 95020
408 842-8118

THE LOUVRE INSIGHT GALLERY
760 So. Auburn
Grass Valley, CA 95945
916 272-3733

NICE THINGS
1318 West Olive
Olivewood Shopping Center
Merced, CA 95348
209 722-3712

Gallery Listing (continued)

NICE THINGS
112 Vintage Faire Mall
Modesto, CA 95356
209 524-6621

PACIFIC WILDLIFE GALLERIES
3420 Mt. Diablo Blvd.
Lafayette, CA 94549
415 283-2977

PERIWINKLE PRINTS AND GIFTS
88 Eureka Square
Pacifica, CA 94044
415 359-4236

SADELL'S GALLERY
654 Shopper's Lane
Covina, CA 91723
818 332-7402

THRASHER GALLERIES
652 Laurel Street
San Carlos, CA 94070
415 592-8469

UPLAND WINGS GALLERY
Vanguard Center
934 N. Mountain Avenue
Upland, CA 91786
714 946-8551

VAN STAVEREN FINE ART
4819 Freeport Blvd.
Sacramento, CA 95822
916 452-2368

WESTERN VISIONS
408 Broad Street
Neveda City, CA 95959
916 265-6239

WESTERN WILDLIFE GALLERY
Two Embarcadero Center
San Francisco, CA 94111
415 398-4845

WESTERN WILDLIFE GALLERY
320 Coddingtown Center
Santa Rosa, CA 95401
707 576-0430

WESTWIND FRAMEWORKS & GALLERY
312 Main Street
Placerville, CA 95667
916 621-0121

THE WING GALLERY
13734 Riverside Drive
Sherman Oaks, CA 91423
818 981-9464

THE WOODEN BIRD OF UNIVERSITY TOWNE CENTRE
4405 LaJolla Village Drive
San Diego, CA 92122
619 450-0677

THE WRIGHTWOOD GALLERY
1259 Evergreen Road
Wrightwood, CA 92397
619 249-4495

YOUR FRAMING CENTER AND ZYT GALERIE
923 N. San Antonio Road
Los Altos, CA 94022
415 948-6776

Tang Dynasty Horse 800 A.D.



L'ARTISAN D'ART

Now affordable fine art: A moulding of a Chinese Tang Dynasty horse, hand-painted to perfection; a sculptured bust; a famous XVIIth century tapestry; an impressionist painting, or a beautifully weathered XVIIth century Loire Chateau mantelpiece. Perfect replicas or exquisite original including various styles of stained glass, hand-painted wooden screens and extraordinary wall sculptures.

L'Artisan d'Art
820 North La Cienega Blvd.
Los Angeles, California 90069
(213) 659-0624

Hours:
10 a.m. to 5 p.m.
and by appointment
Mon thru Sat

Did you know

. . . that close to where you live, free access to Government information is available on subjects ranging from starting your own business to planning a family vacation? Access to this information . . . and much more . . . is free at your Depository Library. So be better informed. Ask at your local library or write to the Federal Depository Library Program, Office of the Public Printer, Washington, DC 20401.

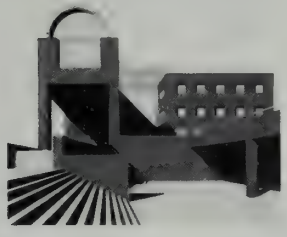
Federal Depository Library Program

This program is supported by The Advertising Council and is a public service of this publication

DEDICATED

TO THE ART AND CULTURE

OF OUR TIME



THE MUSEUM OF CONTEMPORARY ART
250 South Grand Avenue at California Plaza

THE TEMPORARY CONTEMPORARY
152 North Central Avenue

downtown Los Angeles
213.621.2766

TRADITIONAL LIGHTING AT ITS FINEST



The finest display of imported lighting from Europe.



Sconces • Flush Fixtures • Hanging Lanterns
Billiard Fixtures • Reproductions
Chandeliers • Outdoor Lanterns



ACADEMY LAMPS
DIRECT IMPORTER

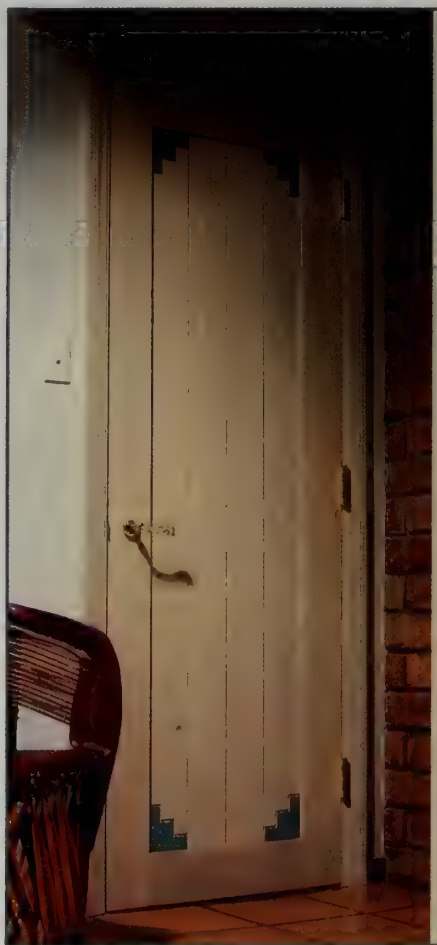
9011 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90048
(213) 271-1123
Circle No. 87
Inventory on the premises

Established 1947

DALLAS–Guy Chaddock & Co
SAN FRANCISCO–Cal Mode Showrooms Ltd



PASADENA RUG MART
Exquisite Oriental Rugs–Exceptional Service
Since 1932
530 No. Lake Avenue • Pasadena, California 91101
(818) 796-8725 • (213) 681-5109



The Santa Fe Feel.

It's an atmosphere of elegance that you try to convey throughout each room of the adobe-style homes you design or build. And it's what you'll find in the exciting Santa Fe series of interior doors from Craftsmen in Wood.

Call or write today for a dealer near you. And start adding that special Santa Fe spirit to your home.

Craftsmen in Wood Mfg.

4050 W. Whitton Ave.
Phoenix, AZ 85019
(602) 278-8054

(To The Trade)

CHARLES BRAGG



"MONET"

This charming and imaginative hand-drawn lithograph is the newest release in Charles Bragg's "Art Heaven" series. "Monet" is produced in an edition of 300 with a deluxe edition of 100 personally remarqued by the artist.

Major exhibitions of works by Charles Bragg will be held in the Dyansen Galleries of Carmel and San Francisco during the months of February and March. For information and exhibition dates please call the Dyansen Gallery nearest you.

DYANSEN™
GALLERY

SAN FRANCISCO
789 Beach Street
San Francisco, Ca. 94109
415/928-0596 800/232-3888
In Ca. 800/332-2787

CARMEL
Cottage Row (6th & San Carlos)
Carmel, Ca. 93923
408/625-6903 800/445-3552
In Ca. 800/637-6999

ERLY HILLS • SAN FRANCISCO • SAN DIEGO • CARMEL • MAUI • WAIKOLOA • NEW ORLEANS • BOSTON • NEW YORK



We'll show you what's in your mind's eye.

Jack Joseph's Interior Designers will show you furniture & interior design that perfectly capture the vision you have of your home. Whether you seek one special item or a whole new home decor, at Jack Joseph the result is always exactly what you had in mind.

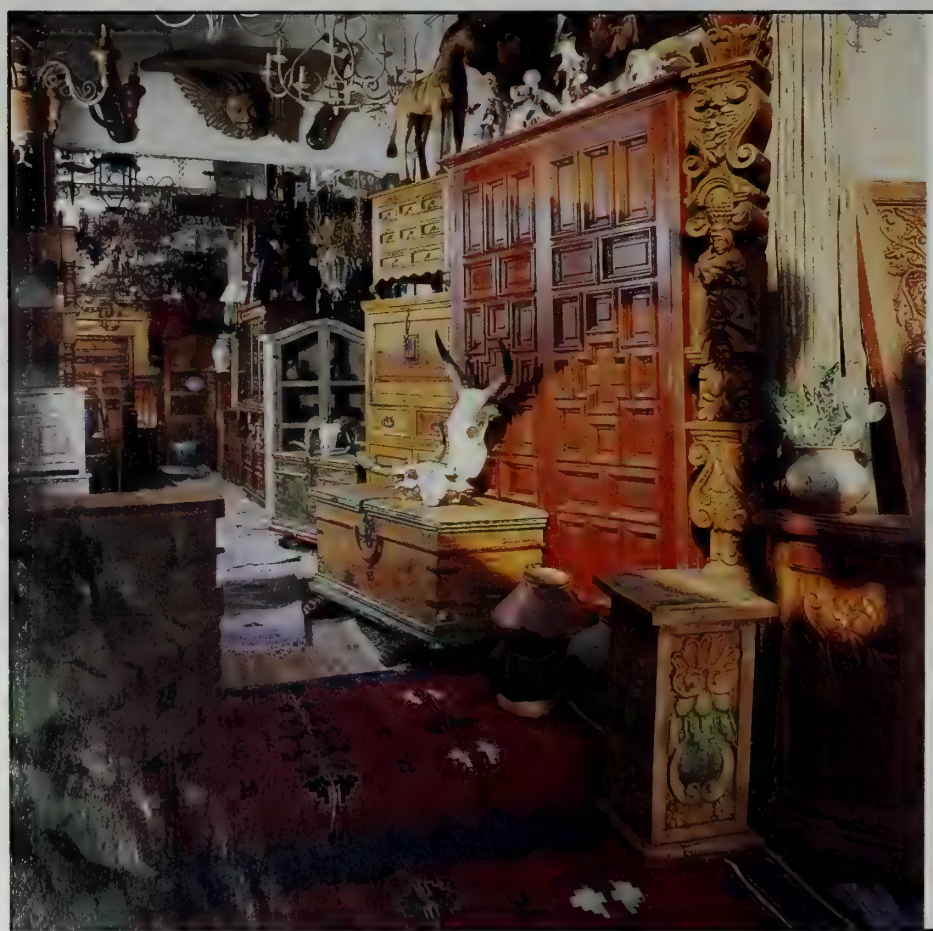
Visit us today.

JACK JOSEPH & CO.

Since 1947 . . . The Finest Furniture & Interior Design

1105 Wilshire Boulevard, Santa Monica, CA 90401 (213) 393-3741
Showroom hours: Tuesday–Saturday, 9:00–5:30

Glasses by Starry Eyes: Beverly Hills / Studio City



ARTE DE MEXICO

The Ultimate in Southwest Design

Seven warehouses all in one location: consisting of a multi-million dollar inventory in such items as furniture, lighting, architectural appointments, antiques, numerous artifacts, etc.

One day touring our warehouses is equivalent to years of searching in Mexico.

(818) 769-5090
5356 RIVERTON AVE.
NORTH HOLLYWOOD
CA 91601








JUST A FEW OF THE WAYS WE CAN HELP OUT AROUND THE HOUSE.

Remodeling with French doors and windows on your to-do list? Kare-Free can help. With a distinctive selection of custom-crafted French and entry doors, as well as bow, bay and casement windows.

For years, we've helped turn ordinary houses into elegant homes—without turning them upside down to do it. Because our installation crews carefully remove your old units and replace them with beautiful French doors and windows in *less than a day*, leaving no mess behind.

What's more, your Kare-Free consultant is there to assist you every step of the way—from your convenient in-home design consultation through the professional installation of your Kare-Free products.

Now who says good help is hard to find?

KARE-FREE™
FRENCH DOORS AND WINDOWS
At Home With Quality Since 1959.

Lic #503430

For a free in-home consultation, call **1-800-543-KFREE, 8 a.m.–5 p.m.** weekdays, **10 a.m.–4 p.m.** weekends.
And be sure to ask about our convenient showroom locations.

PINE TRADER

Santa Barbara
and
Corona Del Mar



Antique European Pine

Emphasizing "A Country & Southwestern Look"

2912 E. Coast Hwy.
Corona Del Mar
(714) 759-3665

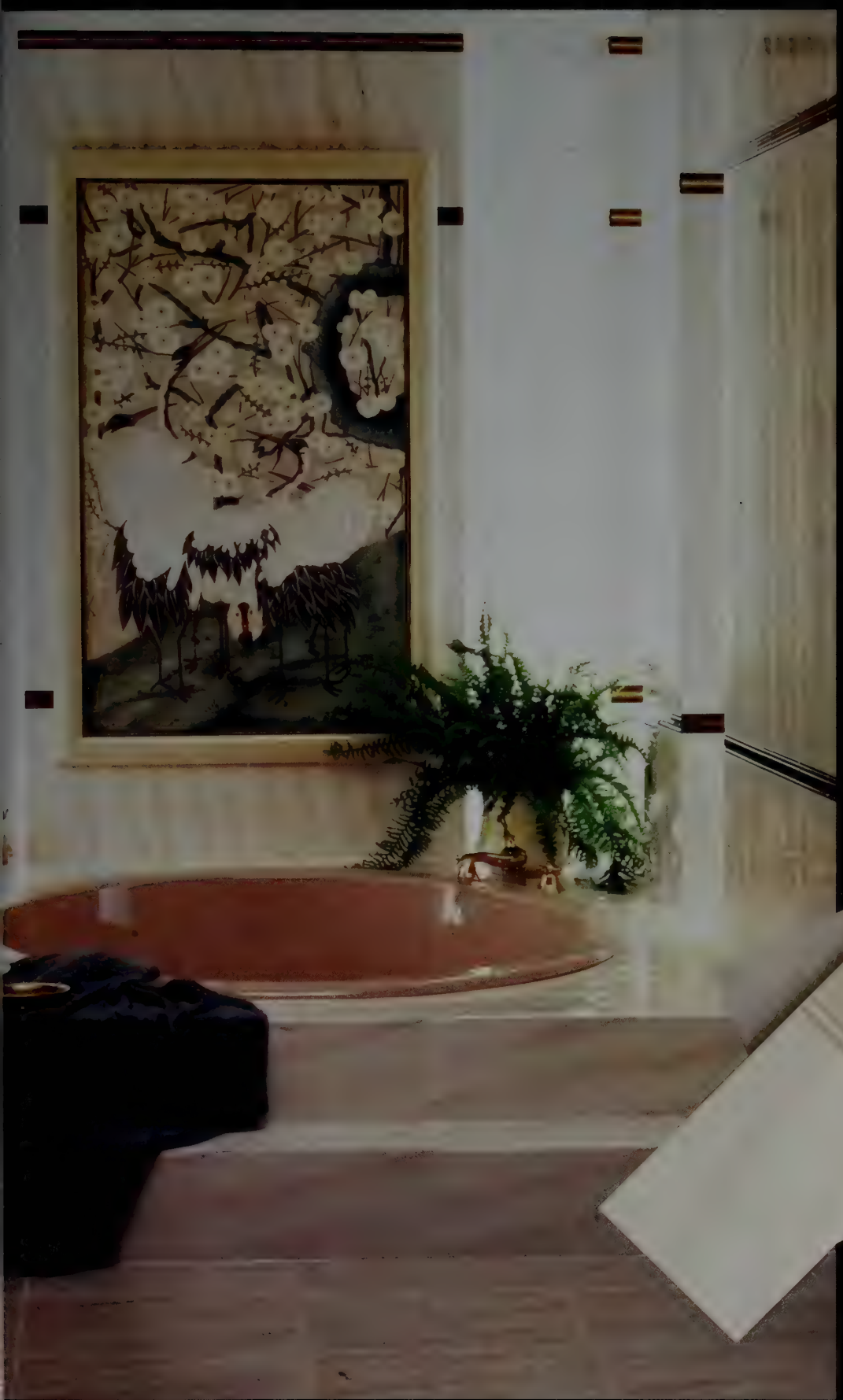
410 E. Haley St.
Santa Barbara
(805) 962-0250

THE AMERICAN GARDEN



James M **Chadwick** Associates
LANDSCAPE *DESIGN/BUILD*
101 Church Street, Suite 6, Los Gatos, CA 95032 (408) 374-8657





"NO. IT JUST LOOKS EXPENSIVE."

With results this spectacular, who'd expect a tile so reasonable. With Porcelanosa you can now have all the lasting beauty and richness of a more expensive European ceramic tile, at a price you can afford.

And don't think you'll be sacrificing quality for good looks. When you buy Porcelanosa, you're purchasing fine quality ceramic wall and floor tile.

Porcelanosa tiles are produced by the most advanced manufacturing techniques to insure many years of lasting enjoyment.

Stop by an authorized Porcelanosa distributor today or send $1.00 for a copy of our full color brochure.

Shown: *WALLS: Italia Rosa & Bordura Marron. FLOORS: Agata Rosa. INSET: Genova Marfil & Agata Marfil.*

le by Porcelanosa
EA SHOWROOM
01 State College Blvd.
naheim, CA 92806
(4) 772-3183

PORCELANOSA

DISTINCTIVE EUROPEAN CERAMIC TILE



Exceptional French Armoire made of Walnut, circa 1880

Great Things Antiques

FURNITURE & ACCESSORIES
By Direct Import

TWO LOCATIONS

OCEAN AVENUE BETWEEN
LINCOLN AND DOLORES STREETS
CARMEL-BY-THE-SEA, CALIFORNIA
(408) 624-7178

—NATIONWIDE DELIVERY SERVICE—




HOPPE IMPORTS
To the Trade only
Showplace Square's largest European Antique collection.
Three floors, 30,000 sq. ft. of quality European Antiques, at low prices.
450 Townsend Street, (between 5th & 6th) San Francisco, CA 94107
Phone 415 543 9795



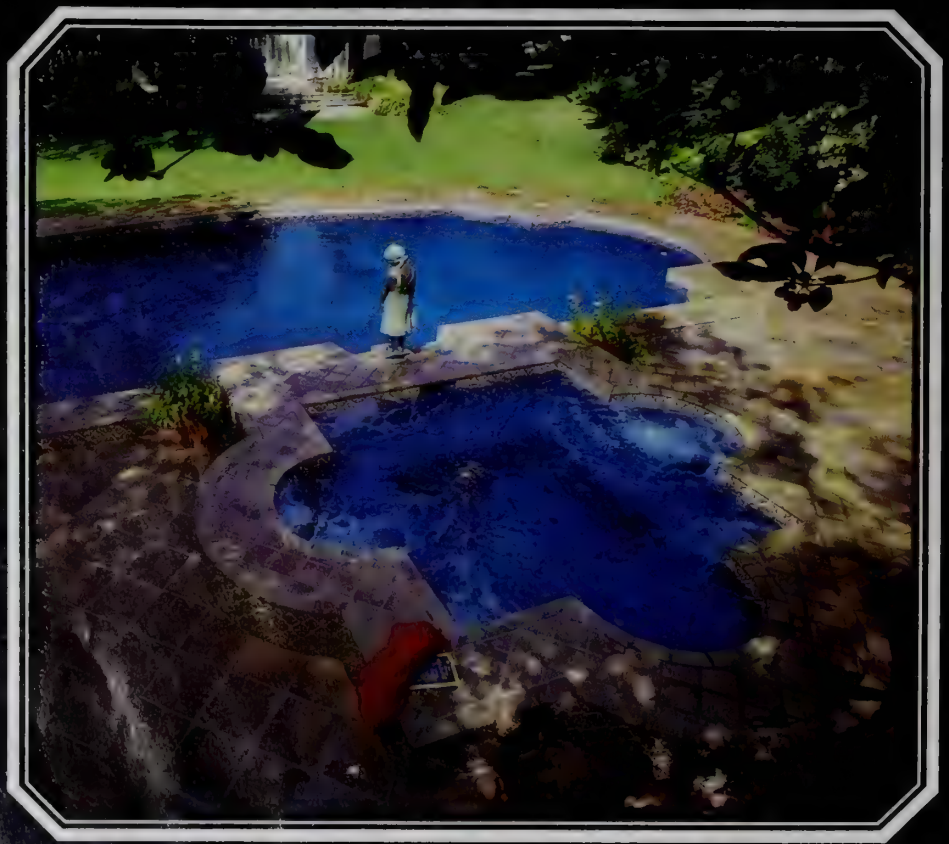
Let us make your world beautiful.

Village Green offers expert design consultation and the widest array of fine furnishings and accessories, including Century, Kindel, Karges, Lladro, Marbro and Widdicomb.
Send for a free brochure.

Village Green

MEMBER IDS INTERIOR DESIGN SOCIETY

8109 South Greenleaf Avenue, Whittier, CA 90602, (213) 698-9461, (800) 826-7056



For national & international consultation,
phone (800) 426-8963

Make your yard the most elegant room in your home.

Transforming yards into imaginative and en joyable outdoor living rooms has been th business of A. Lee Shelbourne for nearly quarter of a century. And our experienc shows both in awards for design excellenc and in the increased home equity our design have generated for our clients.

We design your yard from the ground up We take a personal, professional approach t every phase of our total outdoor living designs

Quality is our yardstick. Our business is tota design. We work with your contractor o recommend experienced contractors who tak in stride difficult sites, engineering problems remodeling outdoor/indoor areas, adding spa and updating older pool and garden sites.

On-site consultation recommended.

A. LeeShelbourne AND ASSOCIATES
Elegant Designs for Living

333 South Beverly Drive, Beverly Hills, CA 9021
(213) 272-1230 (800) 426-8963

Locations throughout California and the United States.

Simic Galleries Present Four Fine Art Exhibits in March



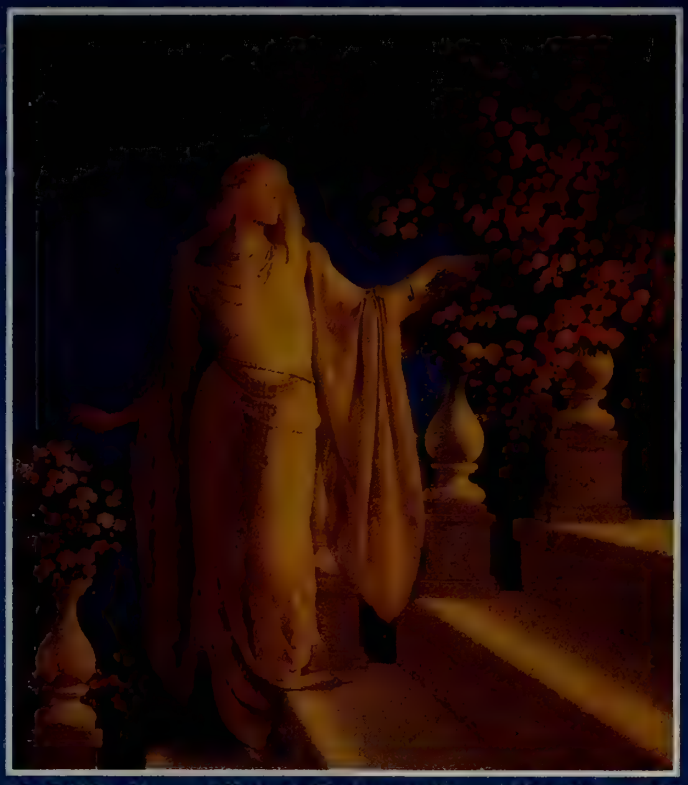
aul Valère *"Chalet Alpin"* *24" x 30"* *Oil*



Jacquelynn Kresman *"Rocky Shore"* *24" x 36"* *Oil*



Anthony Casay *"Romantic Gardens"* *30" x 40"* *Oil*



Maxfield Parrish *"Cinderella (Enchantment)"* *30" x 24"* *Oil*

This Month in Carmel

PAUL VALÈRE — ONE MAN SHOW

This Month in Beverly Hills

MAXFIELD PARRISH EXHIBIT
AND
GARDEN SCENES EXHIBIT

This Month in La Jolla

JACQUELYNN KRESMAN
ONE WOMAN SHOW

Call for your personal Invitation
Complimentary color brochures available upon request

Simic Galleries INC.

For The Ultimate Experience In Fine Art

One of America's Leading Fine Art Galleries

Representing over 125 renowned artists

CARMEL — in 3 locations, corner of San Carlos and Sixth, P.O. Box 5687, Carmel-by-the-Sea, CA 93921
408-624-7522, CA only 1-800-221-2517, National 1-800-821-5387

BEVERLY HILLS — 305 N. Rodeo Drive, Beverly Hills, CA 90210, 213-285-9700,
CA only 1-800-637-4642, National 1-800-537-4642

LA JOLLA — 7925 Girard Ave., La Jolla, CA 92037, 619-454-0225, CA only 1-800-637-7232, National 1-800-558-4477

Gifts for all seasons from THE KNAPP PRESS

ITALY THE BEAUTIFUL COOKBOOK

By Lorenza De' Medici. A companion volume to the sensational best-selling *China The Beautiful* and *Asia The Beautiful*, this equally magnificent volume presents both breathtaking photographs of the Italian countryside and authentic, mouth-watering recipes prepared by a legendary chef. 10 x 14¼", 256 pages, 250 color photographs. $39.95

ALL COLOR ENCYCLOPEDIA OF INTERNATIONAL COOKING

Culinary history, techniques and recipes from around the world come together in this lavishly illustrated volume that is both a comprehensive reference and a cookbook with a wealth of new recipes for both new and experienced cooks. 9 x 11", 400 pages, color photographs throughout. $24.95

GRAND DESIGN
The Earth from Above

By Georg Gerster. In this classic work, now reissued in a magnificent new format, Swiss photographic artist Georg Gerster captures the intense splendor and extraordinary power of the land. Viewed from above, the familiar becomes abstract, the grandiose insignificant, and patterns indistinguishable from the ground become striking. 9¾ x 12¼", 304 pages, 184 photographs. $40.00

GREAT INNS OF AMERICA®
1988–1989 Edition

With comprehensive listings covering each inn's history, available recreation, detailed descriptions of the rooms and dining facilities plus information about special events found in the area, here is an ideal guide to discovering off-the-beaten-track delights. 6 x 9", 180 pages, color photographs throughout. $12.95

OVER CHINA
A Celestial View of the Middle Kingdom

By Kevin Sinclair. Foreword by Harrison E. Salisbury. Never-before-seen vistas of this vast and closely guarded nation are now opened to Western eyes in this collection of extraordinary photographs taken from balloon, helicopter and airplane by an international team of the world's finest aerial photographers. 10 x 14", 288 pages, color photographs throughout. $50.00

TOO BUSY TO COOK?
Volume Two

Following its popular predecessor that sold over 750,000 copies, here are over 600 more delicious, time-saving recipes from *Bon Appétit* magazine. As before, the recipes are designed with the busy cook in mind—dishes that are great for entertaining as well as for everyday meals. 8¼ x 11", 224 pages, 48 pages of full color photographs. $19.95



AVAILABLE AT YOUR LOCAL BOOKSTORE OR WHEREVER BOOKS ARE SOLD.

THE KNAPP PRESS
A Subsidiary of Knapp Communications Corporation

AVERY BOARDMAN LTD

MANUFACTURER OF CUSTOM SOFAS AND SOFA BEDS



"BAL HARBOUR"

All Avery Boardman Sofas and Sofa Beds are Custom Built In C.O.M. or Boardman Fabric at Our Los Angeles Factory.

SHOWROOM HOURS 9:30-5:00 MONDAY THRU FRIDAY TO THE TRADE O

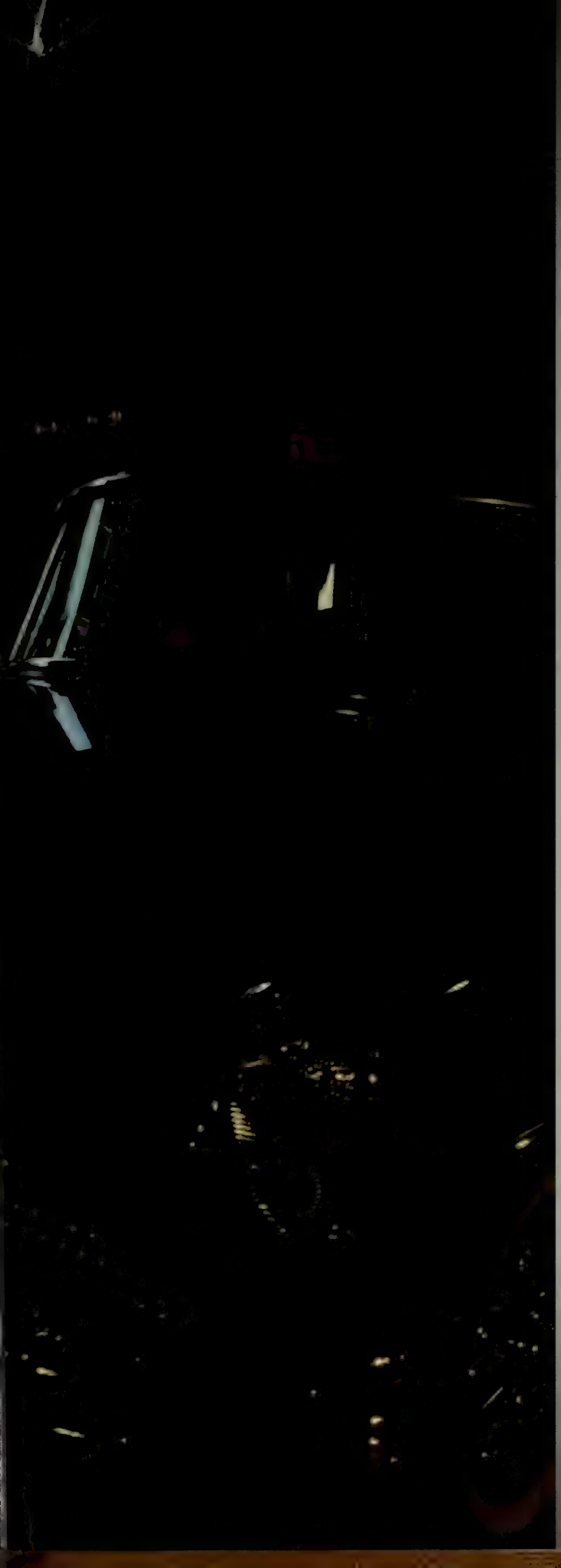
8687 MELROSE AVENUE PACIFIC DESIGN CENTER SHOWROOM
LOS ANGELES, CALIFORNIA 90069 (213) 659-1660

CATALOG ON LETTERHEAD REQUEST

LOS ANGELES NEW YORK CHICAGO MIAMI DALLAS WASHINGTON



1989 Oldsmobile Cutlass Supreme International Series
1954 Buick Skylark



"My favorite GM car I worked on was the '54 Buick. Got one for myself and kept it all these years, even after I retired. Every time my son looks at it, he smiles. Very popular at the time, I tell him.

My boy's at GM now, building beauties like this '89 Olds. And though most things have changed, one thing hasn't–we still build 'em to last."

Fact: GM cars have held their resale value better than any other U.S. make based on average value of 3-to-5 year old cars over the past nine years.

GM

MARK OF EXCELLENCE

Chevrolet, Pontiac, Oldsmobile, Buick, Cadillac, GMC Truck

CENTURY



CHIN HUA COLLECTION

For more information, please call 800-852-5552. Century Furniture Company, Hickory, North Carolina 28603.